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MAY 28, 1921

Dramatic Mirror and THEATRE WORLD

DRAWN BY CHARLES GORDON SAXTON

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Reviews *Latest News* *Pictures*

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of Paris and London
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Dramatic Mirror and THEATRE WORLD

Published in New York by Dramatic Mirror, Inc. at 133 West 44th Street. Phones Bryant 5189-5190

H. A. WYCKOFF, President — S. JAY KAUFMAN, Editor-in-Chief

W. S. PATJENS, Vice President; J. J. MARTIN, Managing Editor; JOHNNY O'CONNOR and J. F. GILLESPIE, Associate Editors; JACK NEWMARK, Advertising Manager

CHICAGO: STATE LAKE BLDG. ROBERT D. BONIEL

LOS ANGELES: HOTEL HOLLYWOOD OTTO HARRAS

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May 28, 1921. Vol. LXXXIII, No. 2215. $6 a year. Entered as second class matter January 26, 1889, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920, by Dramatic Mirror, Inc. Add 75c. for postage west of Mississippi River, $1.50 Canada, $3 Foreign.

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Nazimova

¶ *The famous Russian actress who is reported on reliable authority to be planning to return to the speaking stage.*

¶ *Her latest screen production for Metro is an elaborate picturization of "Camille," now in the process of final cutting and titling. It will be released in the Fall.*

¶ *Nazimova has just returned to the Pacific Coast after a brief vacation in New York*

Page S. Jay Kaufman!

THE public utterances of the Reverend Doctor Straton remind me of what another clergyman—but a great man—said. The great man was Spurgeon, the Englishman, who said, "It is a hideous accomplishment to be able to say nothing at great length."

And I am also reminded of a definition I once heard of a clergyman. "He minds everybody else's business but his own and gets paid for it."

Mr. Brady and Mr. Edwards Davis should know better than to "play straight" for him. All the arguments that they can bring forth will have only one effect. To advertise him. The thing to do with men of the Straton type is to forget them.

On "Liliom"

I have rarely experienced anything in the theatre quite so altogether satisfying as "Liliom."

It is undoubtedly the high water mark in the career of the Theatre Guild.

It has everything. An idea. A story. A theme. Comedy, Tragedy. Fantasy. Imagination plus. The sort of play one can always go see again and again. For some hours after seeing it one is completely held by it.

I am afraid that I cannot give young Mr. Schildkraut the praise that others are giving him for his performance. He seemed to me to be full of tricks and without a great deal of depth of feeling. Miss LeGalliene, on the other hand, gave the part just the touch it needed and there was a great deal of humility.

But "Liliom" does not depend on the actors. Anyone can act it.

On the Young

But the Theatre Guild does not seem to be interested in developing young actors and actresses. Why, I wonder? It takes those who are more or less established. A group of this sort should follow the example of Miss Horniman's English repertory company in Manchester, where not only are the young authors encouraged but also the young actors and actresses.

MARY GLYNNE

Who has played the lead in "The Princess of New York," "The Mystery Road" and other Famous Players-Lasky British Productions

On the N. V. A. Benefit

The N. V. A. Benefit was a great success from the standpoint of dollars.

And from the standpoint of the number of artists who appeared.

And from the standpoint of the big audiences.

But it seems to me that the N. V. A. benefit is a good time for vaudeville propaganda. By this I mean that the vaudeville writers should write a scene which would say something about vaudeville as vaudeville. It might be to show the growth of vaudeville or it might be around the lives of the people in vaudeville, showing the excellent work that Mr. Albee and his assistants have done for the artists. What value is the present sort of performance?

On Actors and German Pictures

I talked with a prominent theatrical man. A man who is interested not only in motion picture companies but a great many theatres. And he said that he believed that the action of the actors in Los Angeles against the German picture was bad from every standpoint. He said that if they boycotted the foreign films it would undoubtedly result in a boycott of American films. And such a boycott would ruin the American industry and take away from the American actor every possibility of earning his living. He said that one-third of the sales of films is in the foreign market.

All of which the actor should consider—seriously.

On Frolics

There are two Frolics to be given by the Friars. One for the public is to be produced by George M. Cohan at the Manhattan on June 12. The other at midnight on Friday of this week. Eddie Dowling is the Frolicker for the latter and a great many prominent artists are to appear. I understand that the policy of the Friars will be to do a series of Frolics, to some of which the public will be invited.

On the Ditrichstein School

Leo Ditrichstein is about to begin a school in the theatre.

I can think of no one better fitted for the job. He is an able director and an able writer and a man of fine ideals. His scheme is not an elaborate one. It is simple and practical. He will take only those who are enthusiastic and the teaching will be done by conferences. I propose to watch it with a great deal of interest.

On Mr. Ziegfeld's Courage

Mr. Ziegfeld is to be admired for his courage. He calls a spade a spade. When he announced the closing of the now famous Ziegfeld Roof he said in so many words that he did not want to continue a place where the police could enter and stop a man from taking a drink from a flask. Now I happen to be a teetotaler but, on principle, I thoroughly agree with Mr. Ziegfeld. It is deplorable that the institution is to be discontinued, but the cause which brought it about is still more deplorable.

On the Pickford Tragedy

The latest Pickford picture, "Through the Back Door," is a tragedy. A tragedy because of the story. Whoever chose it must have gone back to the old Fourteenth Street melodramas. And that is why it is a tragedy. Mary Pickford is one of the ablest screen actresses, but when they make her do this sort of thing not even her work can save it. Perhaps they may like this kind of picture in the very small villages, but I doubt it. And my doubts are based on the successes of really fine subjects.

On a Chorus

We have seen countless choruses. They have been musical, or decorative, or mere background.

But the other night, at the Sixty-third Street Theatre, on an inadequate stage, the chorus of "Shuffle Along" was the most altogether satisfying chorus I have seen in years. They were musical. They were decorative. But they were not "background." They were part of the performance. They were a delight.

This, you know, is the musical show which is conceived, produced and performed by Negroes.

On Wenger

John Wenger is doing the scenery for the next Selwyn production, "The Poppy God." Wenger does far greater work than Urban.

I am looking forward to this production with a great deal of interest.

For the past year he has been at the Rivoli, Rialto and Capitol theatres where his settings for the Rothafel and Riesenfeld work was often sensational. He has done work, too, for the Metropolitan.

On "Fifty Contemporary One-Act Plays"

If you are interested in one-act plays, I would recommend "Fifty Contemporary One-Act Plays" (Stewart Kidd & Co.) edited by Frank Shay and Pierre Loving.

This is a collection which is of permanent value. The choices are from all countries and have been made with more than usual care.

Not only is the book interesting to the person who wants one-act plays for the theatre, but it is interesting to the person who is interested in reading fine things in this particular form.

On a Book

Will you send me a book?

I want it for the library of the Pennington (N. J.) School for Boys.

The headmaster is Dr. Francis Harvey Green, a big man. I was a student under him many years ago. I am anxious to help them.

If you will help me to help them, you will be doing a splendid thing.

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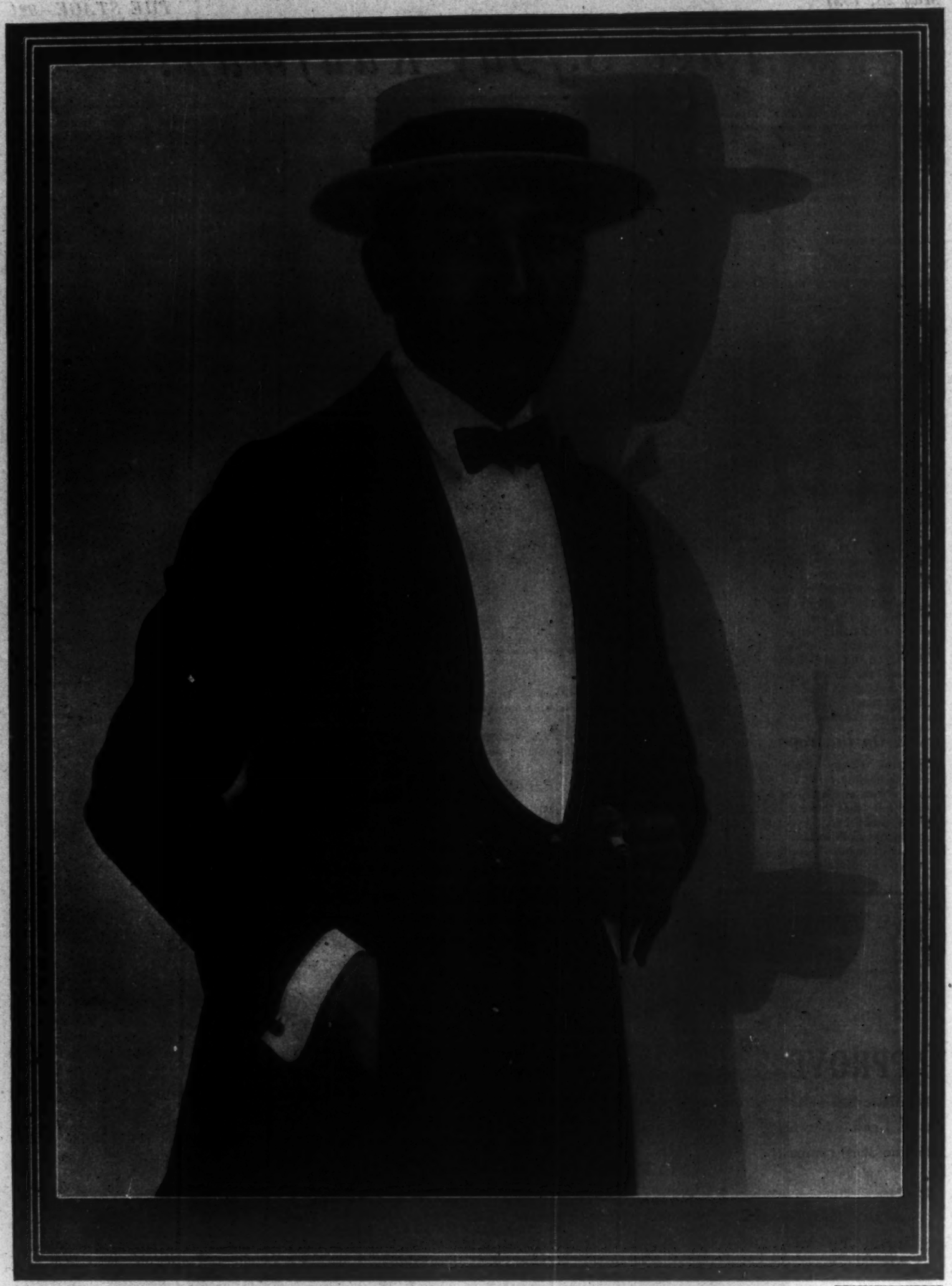


DRAMATIC MIRROR

SESSUE HAYAKAWA

Famous Japanese star appearing with great success in Robertson-Cole features. His most recent picture is "Black Roses."

Broadway Buzz

TO prove that American sports have taken a firm hold on France, a French baseball club recently handed a nifty lacing to the U. S. Navy team in Paris. The contest was a free hitting affair and according to reports every time a Frenchman made a hit he was fondly embraced by his follow players. Can you imagine Babe Ruth playing with a Parisian nine? The big fellow would be kissed into a state of unconsciousness. And as for a French umpire, gestures, boys, gestures.

. . .

A lot of the boys will be sporting sunburned ears this summer owing to the narrow brims on the latest straw hats.

. . .

Performers have been welcomed
with flowers, shouts and cheers,
But that's nothing to what we'll hear
when Caruso reappears.

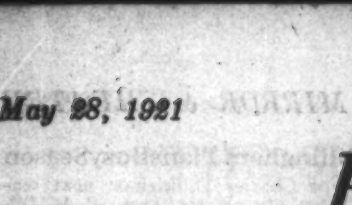
. . .

One Way of Doing It

Marcella Pershing, niece of the famous General, has left her home in Kansas to become a screen star. Just like rolling off a log, girls. Kiss your little home good bye and presto you become a movie star. Oh, yes. It formerly was, and we believe is still, a long steady climb to the uppermost rung, but then one can save so much time by starting at the top and diving to the bottom.

. . .

Soon there won't be any more need of inventing lies about why we don't go to church. There won't be any church to go to. The ministers are apparently giving up the profession. Dr. Straton has gone in for publicity.



Some other preacher has gone into the prize ring and still another is acting in a play about divorce. There is certainly room for everyone at the top.

. . .

George White's new show will open here in June and of course Lou Holtz will be one of the cast. A novel idea of keeping Black and White before the public eye. Boy, page Mr. Volstead.

. . .

Gilda Grey, siren of syncopation and shimmy expert par excellence, arises to remark that her latest offering will be known as Breaking the Leg. No doubt Bee Palmer will be on hand to enjoy the accident.

. . .

A young lady recently had a piece of her rib grafted to the bridge of her nose which straightened the broken arch of that member. Now the papers are loudly praising the miracles of modern surgery. But why all the excitement? We know a youngster who grew so fast that he took on an extra foot.

The Effete West

A California movie actor who had never been to New York had occasion to visit our little village, so kissing his wife good bye and promising to be a good boy, he hit the trail for the gay white way. Upon arriving he immediately became an ardent admirer of the glitter and glamour of the celebrated thoroughfare commonly known as Broadway. His wife is now seeking a separation, claiming that since his visit to New York she finds it impossible to live with him, owing to his changed disposition. And yet they call it the wild, wild west. Why not mild west and wild east?

. . .

We all have likes and dislikes, but the thing that I hate most is to buy a ticket in advance and —sit behind a post.

. . .

It is reported that Eddie Cantor has refused an offer of $2,000 a week to appear at the Winter Garden this summer. But Eddie, why don't you consider the inducements? Only three matinees a week with an occasional Sunday night thrown in, and the Polo Grounds and the cigar store on 45th street, and last but not least the two thousand bucks. Oh, Eddie, think of what you're missing!

. . .

John Cumberland, comedian of "Ladies' Night," has announced that he is sick and tired of hiding under beds and intends to abandon his bathrobe in the very near future. We know it must be very hot and stuffy underneath a bed, but for the love of show business, John, hang on to your bathrobe.

Oh, Harold's There!

Harold Lloyd glanced over the questions which Thomas Edison applied recently to college men, with the comment "why there's nothing to these." The following are some of his answers that came right off the bat:

Q.—Who discovered how to vulcanize rubber? A.—Lot's wife.

Q.—Who invented printing? A.—Title writers at motion picture studios.

Q.—Who invented the cotton gin? A.—Carrie Nation.

Q.—Who wrote Les Miserables? A.—The I. W. W.

Q.—Who was the "father of American railways?" A.—The man who issued the annual pass.

Q.—Who was Simon Bolivar? An extra we used in "High and Dizzy."

Q.—Who was Cleopatra? A.—An Egyptian cigarette.

Q.—Where is Manchuria? A.—In the post script of the League of Nations.

Q.—What musical instrument do you play? A.—The horn on my car

Q.—What is the hardest known would? A.—A determination not to be a bootlegger.

Q.—In what part of the world does it never rain? A.—On a dark stage.

Q.—From what vicinity do we get most of our codfish? A.—Small town aristocracy.

Q.—Who discovered the Pacific Ocean? A.—The Japanese.

Q.—Where does most of our rubber come from? A.—The junk pile.

Q.—If Rhode Island is the smallest state, what is the next and the next to that? A.—State of matrimony.

Q.—From what country do we get most of our cork? A.—Ireland.

Q.—What is a copra? A.—A scenario editor who "cops" scenarios.

Slandering the National Fathers

The epidemic of censorship is spreading so rapidly that even the poor congressmen and senators are in danger of having some of the best scenes in their private lives cut, and some unfavorable personal close-ups shown. At a movie shown at Washington recently some bold guys actually dared to reveal the alleged gaieties of our beloved politicians. The results are, of course, disastrous and unfortunate. Going to Washington will now have no romance whatsoever for the chorus girl who has dreamed about having a Senator take her out to dinner. She will have to content herself hereafter with an ordinary millionaire or a bell hop. It is already rumored, furthermore, that several prominent Senators plan abandoning their offices; for what's the use of becoming honored and respected if you can't do what you please on the side?

Philosophy for Broadwayites

If you wish to put yourself above others, why not do an aerial act?

That is one way of making the public look up to you.

To be successful in life one must retain one's grip.

If you don't believe it ask any trapeze performer.

Many performers remain on Broadway for an indefinite period.

They generally leave upon procuring a job.

Two well known actors recently ran a race in Times Square.

No doubt that will go down in theatrical history as a Broadway run.

There is very little difference between comedians and babies, because both have to be fed.

Because a "straight" man feeds a comedian there is no reason why he should be regarded as a meal ticket.

To be a successful "straight" man one must know how to time a laugh.

Many "straights" remain on split week time because they lack the big time movement.

. . .

Jack and Jill went up to Hill
both loking for a job,
They meant quite well, but
sad to tell, they were both killed
in the mob.

. . .

What a fall is this, my country! No, we don't mean what you mean! We mean the fall of the Ziegfeld roof which, like the walls of Babylon, had to come down. And liquor or revelry or something of the sort

caused the catastrophe in both instances. How dull New York will be now between those long hours of one and three in the morning! Now that we're shooed off the roof, the only place to run to is the cellar.

. . .

Benny Leonard appeared at the N. V. A. benefit last Sunday night and proved himself a performer of no mean ability. Benny experienced little difficulty in supplying the necessary punch lines.

. . .

Eyebrows for Highbrows

Have you seen the new eyelashes the girls are wearing? By simply pasting them on the eyelid one can be the proud possessor of a beautiful pair of optic decorators. They come in all shades, give the eyes a beautiful whiskbroom effect and are immune from dandruff. That they have become popular is proven by the fact that some of the rough boys along Broadway are wearing them on their upper lips.

. . .

Owing to the short skirts now being worn married men will at least be able to wear their own socks this summer.

CHANGES IN CHICAGO THEATRES

Shuberts and Woods Make Arrangement—Fox Leases Woods Theatre

THE sudden booking of "The Passing Show of 1921" into the Apollo Theatre in place of Marjorie Rambeau in "The Sign on the Door," is not without its advantages both to A. H. Woods and to the Shuberts. According to an agreement between the two firms, the Apollo is to have first call on any show controlled by the Shuberts. This will make the seventh Chicago Theatre which the Shuberts will book next season, the others being the Central, the Playhouse, the Princess, the Studebaker, and two theatres in which they will present "advanced vaudeville," namely the Great Northern Hippodrome, or as it will be known, the Capitol, and the Garrick.

The Woods Theatre has passed into the control of William Fox for a period of thirty-two weeks next season at a flat rental of $5,000 a week. About the middle of August it will open with "The Queen of Sheba." "Over the Hill" and "The Connecticut Yankee" will probably follow.

Changes in the cast of "Broadway Brevities" are impending. W. C. Fields joins the cast to take the place of George McKay who leaves to appear in "The Snapshots of 1921" in New York. It seems likely that Fannie Brice will also become a member of the show.

Owing to a dispute among the electricians, an elaborate revue entitled "Smiles of 1921" which was to have opened at Riverview Park, was postponed. This is the first time anything so pretentious has been attempted and a dispute arose between the Park electricians and the special crew of theatrical electricians as to whose job it was.

Frances Kennedy Estate

Frances Kennedy and her husband, Thomas Johnson, a Chicago attorney, have purchased eighty acres of dune land near Miller, Ind., and are giving it over for the summer for a tent colony.

It is situated on the banks of the Calumet River and contains eighty acres of land. The price paid for the estate is said to be $80,000.

On another part of the estate will be erected bungalows in a high class residential district for a theatrical colony. It is one hour from Chicago.

"The Chateau" is the name Miss Kennedy and Mr. Johnson have given their summer home.

• • •

P. F. Nugent Dies

P. F. Nugent, the popular and widely known manager of the Princess theatre, Fort Dodge, Iowa, passed away suddenly May 11, after an illness of only two days. He leaves a wife and four children besides a host of friends. He was one of the owners of the Princess Theatre of which he has been manager for ten years.

• • •

Boston Aids Fund

May 20 at the Tremont Theatre the annual Boston benefit for the Actors' Fund of America was given before a crowded audience. President Harding sent special messages of cooperation. More than $8,000 was raised for the Actors' Fund. Many stars of the stage participated in the program.

• • •

Bonstelle Company Bill

The Bonstelle Company in Buffalo will present Emil Nyitray and Frank Mandel's farce "My Lady Friends" the week of May 30th, with Miss Bonstelle playing the lead and William Shelley the part of James Smith, created in New York by Clifton Crawford.

• • •

New Play in Toronto

George Broadhurst, by arrangement with Edward Robins, will produce "The Reason Why," a new play by Mrs. Trimble Broadley and Grant Morris at the Royal Alexandra Theatre, Toronto, May 30. Charles Waldron will have the leading role.

Cavalieri Returns

Mme. Lina Cavalieri, who has been heard rarely in opera since she was a member of the late Oscar Hammerstein's aggregation in the Manhattan Opera House, will appear as one of Mary Garden's leading sopranos of the Chicago Opera Company during the season of 1921-22. Announcement was made at the New York office of the opera company that Mme. Cavalieri has signed up with the Chicago company, in which her husband, Lucien Muratore, is one of the brightest stars.

• • •

New Buckner Revue

Buckner has another Big Revue about ready to be costumed, and will open for an out of town run at the Stratton Theatre in Middletown, New York, where his Reisenweber's Revue ran with much success. In this new revue will be featured Frank Farnum, jazz dancer, recently from the Ziegfeld Frolic. Others in the cast are Nick Verga, Bee Lee, Lucille Harrison, Gertrude Parish, Mabel Gould, and Chauisae and Kimmey. This revue will probably be sent to Atlantic City for the summer.

• • •

"Scarlet Man" Rehearsing

Rehearsals of William LeBaron's new American comedy, "The Scarlet Man," which will be Charles Dillingham's second summer production, has begun rehearsals at the Globe Theatre.

The company includes John Cumberland, Frances Carson, John Craig, Olive May, Richard Barbee, Diantha Pattison, John Grey, Clay Carroll and Grace Perkins. Fred G. Latham is the director.

• • •

New Dillingham Play

Charles Dillingham announces his acceptance of a new comedy by Rida Johnson Young, entitled "The Wise Child," to be produced this summer. Vivienne Segal will have the leading role.

• • •

Death of Lady Bancroft

Lady Bancroft, noted actress and author and wife of Sir Squire Bancroft, died May 22. Before her marriage she was Marie Effie Wilton.

New Erlanger Theatre

Al L. Erlanger's new theatre, the Model, to be erected in West 44th Street, will be designed by Warren & Wetmore, the firm of architects who have planned all the famous Ritz Hotels, the new Ambassador and many other buildings. This will be the first theatre they have undertaken.

The auditorium in its orchestra and one balcony will have a seating capacity of 1200. Mr. Erlanger expects to have the house ready to open early in the new year.

• • •

For Irish Relief

Margaret Anglin is one of a group of stars who are working with the American Committee for Relief in Ireland to make the $100-a-plate dinner at the Hotel Astor May 26 a success. Chauncey Olcott, Grace George, Mme. Marie Narelle, Kathlee Narelle, the Mosconi family, Kenneth Hughes, Walter C. Kelly, Grace Nelson, the entire "Irene" company, will comprise an all-star theatrical combination, which will tour New York, New Jersey and Pennsylvania for Irish relief.

• • •

"Sonya" in August

Marc Klaw, Inc., announces for production in New York in August "Sonya," a drama from the Polish of Gabryela Zapolska, with Violet Heming and Alfred Lunt in the leading roles.

Dillingham Plans Busy Season

For Charles Dillingham next season promises to be one of the busiest and most interesting seasons he has ever planned, as already, with many of the casts contemplated incomplete, over 2,000 stage stars, singers, dancers, specialty artists, chorus girls and stage employees have been contracted for the coming season. Following the opening of Barney Bernard in "Two Blocks Away" in Atlantic City this week, Mr. Dillingham will turn his attention to two other new attractions which will be given a preliminary out-of-town showing this summer. The first of these will be "The Scarlet Man," by William Le Baron, and this will be followed by Rida Johnson Young's new comedy, "A Wise Child," in which Vivienne Segal will play the principal role. In the fall Fred Stone will resume his appearance in "Tip Top." Plans for the Hippodrome have not as yet been announced, but Mr. Dillingham's activities, it is said, include many other plays and musical comedies and the presentation of "Apple Blossoms" abroad.

• • •

To Produce "Dreamy Eyes"

William A. Brady has obtained for immediate production a new play, entitled "Dreaming Eyes," by Martha M. Stanley and Adelaide Mathews, authors of "Nightie Night." Mr. Brady has engaged Jane Grey and Faire Binney to head the cast. It will open in Brooklyn next week.

ROSEMARY THEBY

The heroine of the Gasnier production of "Good Women" which has just been released by Robertson-Cole

THE SEASON IN AUSTRALIA

Wonderful Success of "Chu Chin Chow"—Joseph Coyne Still in Sydney —Wirth Bros.' Great Circus

IN "Chu Chin Chow" at the Grand Opera House, producer Cochrane has attained to the highest pinnacle as far as perfect stage pictures go. The atmosphere preserved is quite beyond the pen to adequately describe—it is perfect! Chas. H. Workman, Kay Souper, Vera Pearce, Arthur Styan, Maggie Moore, Eily Malyon, Louis Pounds, Ida Griffith sustain the leading roles with honors throughout. The show is wonderful and the Arabian children who parade through the auditorium between the acts with burning incense add much color to the performance. Harold Bowden is the Manager for the "Amalgam" with a salary list of over three hundred and fifty artists to settle each week.

The "Royal" is still being rebuilt. When it is completed, the Amalgam will transfer the Palace Theatre attraction to the former house, and will commence rebuilding the Palace. Joseph Coyne in "Nightie Night" is stacking the pretty little theatre at present and one and all describe the show as the best "laugh" here for years.

"Lilac Domino" after three months at the Sydney Tivoli and three weeks at the Criterion, is now at Her Majesty's for its final two weeks, after which "Firefly" will be substituted with Geo Gee, Hugh Steyne, Ralph Errole, Frank Burn, Rene Maxwell and Jamieson Dodds in the important roles. Kitty Reidy, who was understudy to Lee White in Australia, is now doing the same work with Rene Maxwell and during the latter's illness replaced her for four nights with marked success, and is now very prominently in the managerial eye.

"Humpty Dumpty" has left this city—what a relief! It was undoubtedly the poorest Panto we have had here for years and instead of the usual run of three months only lasted three weeks.

John D. O'Hara is with Jules Jordan, Robert Toms, Lizette Parkes in "Welcome Stranger," at the Princess, Melbourne, and doing as well as "can be imagined, thanks!" "Irene" is also drawing in Melbourne, where the "Maid of the Mountains" has been running since December.

The Gilbert and Sullivan Company are touring Adelaide and the West and are shortly to revive, in addition, several of the old timers.

There has been a managerial reshuffle at the Sydney Williamson Theatres. Jimmy Hazlitt has replaced Dick Stewart at Her Majesty's, whilst the latter has relieved Mr. Levy at the Palace so that the latter goes to the Cri, and Harald Bowden looks after the Grand Opera House. George Matheson will take over the Royal on completion.

Jack Brownlow and Justyn Vaughan Flynn have every reason to be proud of themselves for their worthy and artistic performance entitled "The Soul of Australasia" repeated this week at the King's Hall under unusual circumstances. The program of Mr. Vaughan's consisted of various items by local poets and set to music by Australian Composers, his artistry and elocution were perfect, and it is many years since such a venture elicited so much praise from press and public. Besides directing the entertainment, Jack Brownlow designed the artistic program.

Wirth's Circus is here again and WHAT a show! The *Theatre Magazine* asks for Government support (pound for pound) for the enterprising Wirth Brothers, as touring professionals state emphatically that the show is unequalled world-wide and is deserving of worthy support which considering the population of this country in comparison with the receipts of such a venture and on top of that add the colossal expenditure yearly, surely they deserve some support for helping the entertainment field with such a splendid show. George Peterson on behalf of the Brothers sends regards to all American artists who have toured with the firm.

The New Comic Opera Company are touring New Zealand with "Yes Uncle," Field Fisher, Alfred Frith, Cecile Bradley, Dorothy Brunton and Hetie Hartley are members of the cast.

"The Sign on the Door" at the Criterion last week has been received with much enthusiasm. William J. Kelly, Maude Hannaford and Charles White instantly gained favor with Sydney theatregoers, whilst Reginald Long as the youngster, Harry Roberts as the waiter, Herbert Leigh, Dorothy Seacombe and a few others receive mention for minor roles well done.

BRUCE R. HUTTON.

VIRGINIA BUTLER

No, this is not Anita Stewart, though it looks like her. Miss Butler is singing a song called "Anita," however, dedicated to the film star and published by the L. E. Music Co.

Mrs. Cyril Scott Dead

Louise Eissing Scott, wife of Cyril Scott, the actor, committed suicide by hanging herself at her home in Bayside on Monday. She had been despondent at times since the death of her mother, which occurred less than two years ago. Mrs. Scott was prominent on the stage up to twenty years ago. She appeared in numerous musical extravaganzas, including "Sinbad the Sailor" and "The Crystal Slipper."

Mr. Scott has been for many years an established Broadway actor, his most recent appearance being in "In the Night Watch."

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New Barrie Play

Dion Boucicault appeared in the first act of a new play by Sir James M. Barrie, as yet unfinished, at the Academy of Dramatic Art in London. The play is entitled "Shall We Join the Ladies?" and it is said that it will be produced in its entirety by Boucicault as soon as it is completed.

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Wayburn Gets Play

Ned Wayburn has acquired the rights to a new musical play at present entitled "Fancy That," book and lyrics by George E. Stoddard and George Terwilliger, music by George Spink. A production will be made in the fall.

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"Scandals" at Liberty

George White's "Scandals of 1921," now in rehearsal, will be played this season at the Liberty Theatre, where the first edition of this production was presented. The new "Scandals" will open here early in July.

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Play for Emily Stevens

Sam H. Harris will present Emily Stevens under his management next September in "Saint Ursula," a play by Edward Sheldon and Zoe Akins. Her last appearance was in "Foot Loose," also by Miss Akins.

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Mrs. Stillman Gets Offer

Mrs. Anne Urquhart Potter Stillman is considering an offer to become a motion picture star, according to a report. It is said that she has been offered $100,000 to appear in several productions to be billed as "Mrs. James A. Stillman."

"La Juive" Sung

Last week in the Lexington Theatre opera in Yiddish was presented. The opera selected for the experiment was Halevy's "La Juive," which was given a highly commendable performance. Max Bloch, Ida Bressler, Alice Hasler, Leo Fastowsky and James Wolf were the principals. Paul Eisler of the Metropolitan Opera House conducted the performance.

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Keith Gets Brooklyn House

Another house has been added to the Keith Circuit in the Riviera, Brooklyn. It was designed and nearly completed for the Trinity Photoplay Company. E. F. Albee says it will be one of the finest vaudeville houses in the country. It will open Labor Day. Its seating capacity is 2,500.

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Revue at Times Square

John Henry Mears announces the New York opening of "The Broadway Whirl," a musical revue, with Richard Crale, Blanche Ring, Charles Winninger, Winona Winter and Jay Gould, at the Times Square Theatre, Monday, June 6.

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"Fables" Opening

Frank Fay's "Fables" will open May 30 at the Nixon Theatre, Pittsburg. The piece is scheduled to move from there to Washington, and will come into New York on June 14.

Irene Castle Gets Judgment

A jury before Supreme Court Justice Platzek returned a verdict for $4,500 in favor of Irene Castle, against the bankrupt Century Amusement Corporation, but held that Charles B. Dillingham, another defendant, was not responsible, as a producing manager, for the contracts of the company. The dancer sued for $30,000, alleging that she had been dropped from the cast of "Miss 1917," a musical production at the Century Theatre late in 1917, and lost thirty weeks' salary. Mrs. Castle's counsel said it was his intention to proceed against the corporation, and enforce collection of the judgment.

Ziegfeld Frolic for London

F. Ziegfeld, Jr., announces that he will send the "Midnight Frolic" to London, through an arrangement with Gilbert Miller. English capital is to build a theatre named after Mr. Ziegfeld, which will perpetuate the idea of entertainment which he originated. He will confine his producing activities here to productions like "The Follies" and "Sally."

• • •

Bernhardt Decorated

Sarah Bernhardt has been decorated with the Cross of Alfonso XII. King Alfonso will receive Mme. Bernhardt when he returns to Madrid from Malaga.

20 YEARS AGO TODAY

"The King's Carnival" Is Produced at the New York with Cast Including Frank Doane, Charles Prince, Mayme Gehrue, Edna Aug, Laura Burt, Harry Bulger, Emma Carus, Marie Dressler, Amelia Summerville and Adele Ritchie

"Tom Moore" Is Produced in New Haven with Andrew Mack in Title Role.

"The Girl in Love" Is Produced at the Amphion, Brooklyn, with Cast Including Howard Hall, Charles Dickson and Lillian Burkhart.

5 YEARS AGO TODAY

Brieux's "Woman on Her Own" Is Produced by New Play Society with Arthur Forrest, Otto Kruger, Helen MacKellar, Adelaide Whytal, Francis X. Conlon and Erskine Sanford in Cast.

"Molly O" Opens at the Cort with Cast Including Audrey Maple, John E. Young, Tom Lewis, Josie Intropidi, Donald Macdonald and Katherine Galloway.

Mae Murray Appears in "Sweet Kitty Bellairs" for Paramount.

N. V. A. BENEFIT HUGE SUCCESS

More Than $100,000 Made at Hippodrome and Manhattan Performances

THE fifth annual benefit performance of the National Vaudeville Artists took place Sunday evening simultaneously in the Hippodrome and the Manhattan Opera House, a performance, the same in both theatres, given by more than one hundred artists who set the record-breaking total of $107,000 for the evening.

In order to keep both shows moving on schedule a bus line between the Manhattan Opera House and the Hippodrome was established and as soon as a group of performers had finished at one house they were rushed across town to the other theatre.

Among those who appeared on both bills were Irene Bordoni, Louis Mann, Francis X. Bushman and Beverly Bayne, Julian Eltinge, Dorothy Jardon, Elizabeth Murray, Gertrude Hoffman, Pat Rooney and Marion Bent, Lillian Russell, Joseph Santley, Emma Trentini, Gertrude Vanderbilt, Janet Adair, Belle Baker, Six Brown Brothers, Burns & Frabito, the Cameron Sisters, Harry Carroll, Emma Carus, Clark & Bergman, Clayton & Edwards, Joe Cook, the Creole Fashion Plate, Diero, Dorothy Dickson and Carl Hyson, Kitty Doner, Gus Edwards, the Ford Sisters, Harry Fox, Eddie Foy, Frisco, Emma Haig, Joe Howard, May Irwin, Juliet, Robert Emmett Keane, Charles and Mollie King, the Lee Children, Eddie Leonard, Ethel Levey, Fred Lindsay, the Four Marx Brothers, Masters & Kraft, Stella Mayhew, Miller & Mack, the Four Mortons, Mosconi Brothers, Nat Nazarro, Jack Norworth, the Four Readings, Pearl Regay and Band, Riggs & Witchie, William Rock and Girls, Eddie Ross, Yvette Rugel, Chic Sale, Santos & Hayes, Eva Shirley, Aileen Stanley, Julius Tannen, Van & Corbett, Van Hoven, Whiting & Burt, Yip, Yip Yaphankers, Margaret Young, Harland Dixon and the London Palace Girls and Raymond Hitchcock.

The shows closed past midnight.

Fidelity Show

A big benefit performance will be given by the Actors' Fidelity League at the new Amsterdam Theatre, Sunday evening, June 5, at which many of the leading Fidelity players will appear. It is planned also to present the show in nearby cities after its New York production. It will probably consist of scenes from conspicuous successes in which its players have appeared. Those who have signified their intention of taking part are Mrs. Fiske, Margaret Anglin, David Warfield, George M. Cohan, Henry Miller, Blanche Bates, Billie Burke, May Irwin, Holbrook Blinn, Amelia Bingham, Louis Mann, Leonore Ulrich, Ralph Herz, Frances Starr, Laura Hope Crews, Grace George, Mary Ryan, Florence Nash, Marjorie Wood and Lionel Braham. Governor Allen of Kansas is also scheduled to speak in behalf of the "open shop."

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Drinkwater with Hackett

John Drinkwater will appear as Banquo in the production of "Macbeth" which James K. Hackett is to make in Paris at the invitation of the French Government. Mrs. Patrick Campbell will in all probability be prevented from playing Lady Macbeth because of illness which her physicians say will not be over in time to allow her to appear.

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Provincetown Players Active

"Inheritors," Susan Glaspell's three act play, is being presented by the Provincetown Players as the first of a spring season of three bills. The others planned include "The Spring." by George Cram Cook; "Aria da Capo," by Edna St. V. Millay, and "A Widow's Veil," by Alice Rostetter.

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Princess Radjah Divorced

Princess Rajah won a decree of divorce in the Supreme Court last week in a suit against Clifford C. Fischer. The couple were married in London in 1913.

Boys in Minstrel Show

The Roosevelt Military Academy of West Englewood, New Jersey discovered a few weeks ago that there was remarkable musical and histrionic talent among its young cadets. As a result and with a bit of professional coaching a minstrel entertainment was developed which proved such a success that its public presentation was demanded in nearby towns. Therefore the troupe of fifty boys were booked at Oritani's Field Club, Hackensack on May 19th, at Ridgewood Wilsey Hall on May 21st and in Englewood High School on May 27th.

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"O'Brien's Girl" Thriving

"The O'Brien Girl" is now in the fifth week at the Tremont Theatre, Boston. The receipts so far have surpassed those of "Mary," which appeared at this theatre last season at the same time. In a recent interview in the Boston American, Fritzi Scheff paid the following tribute to George M. Cohan:

"Mr. Cohan is the most satisfactory manager I ever had. They used to say I didn't get along with my managers. Nobody could get along with some of the managers who tried to manage me. Cohan is different. Me for him."

. . .

To Costume Vaudeville Acts

Brooks Theatrical Costumers announce the opening of a vaudeville costume department with Tulsa Leason in charge. Miss Leason is well known as an artist's representative and producer of vaudeville acts and is retiring from this enterprise to take up her stage attire work.

. . .

New Play in Seattle

"Nan's Atonement" a new play by Ernest Wilkes, was given its first presentation on May 1, at the Wilkes Theatre, Seattle, with Jane Morgan in the title role.

Marjorie Rambeau, for whom the play was written, viewed the presentation from an orchestra seat.

Equities—XV

MILTON SILLS

Favorite leading man on stage and screen and a councillor of the A. E. A.

Lambs' Gambol Sunday

It has been decided to hold the annual public Lambs' Gambol at the Hippodrome, through the courtesy of Charles Dillingham, on Sunday evening, May 29. It will be the only public gambol this year. The auction sale of seats took place Tuesday afternoon at the Hippodrome, and the auctioneers were DeWolf Hopper, Lew Fields, Raymond Hitchcock, Leon Errol, Wilton Lackaye and Augustus Thomas.

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Stage Children's Pageant

The Stage Children's Fund of which Millie Thorne is President and Lee Shubert, Honorary President, will hold a huge Pageant and Dance on Friday evening, June 3rd, at Palm Garden, 58th Street, between Lexington and Third Avenues. One hundred children of the School of Acting, connected with this organization are in the cast. Mrs. Amelia Morgenroth is coaching the Pageant.

. . .

"Deburau" Not to Tour

David Belasco has decided not to send "Deburau" on tour. He will cancel the route arranged for 'Deburau' throughout the United States for next season, on account of "the mounting costs of everything connected with the stage." If every theatre where it played were crowded the tour could not be made to pay at the present standard, Mr. Belasco says.

. . .

Reicher to Teach

Emanuel Reicher, in addition to his regular connection with the Theatre Guild as director, will appear in the leading role of Verhaaren's "The Cloister," which the Guild is producing especially for subscribers on June 5. After that he will devote himself to dramatic instruction. Applications for the class can be addressed to Mr. Reicher at the Garrick Theatre.

. . .

Richard Bold in Recital

Richard Bold, of the "Love Birds" company, will give a musicale in Aeolian Hall on June 7. Mr. Bold's singing has attracted widespread attention at the Apollo.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately ... and Reliable Addresses to the Office of the Association

"Princess Virtue," after a stormy existence, was closed at the Central Theatre. The A. E. A. collected the Company's share of the last week's receipts, which were paid over to our members pro rata. We had previously secured the payment in full of another week's salaries, which were due since the Brooklyn engagement. Harry Levitt, Manager Central Theatre, expressed himself to the effect that he would stand up before any body of managers and tell them the benefits of Equity, especially after seeing the efficient method employed by our executives in handling the above mentioned closing.

In reply to the many inquiries as to the identity of the advertiser who took a page in the Equity Show program "With the Compliments of a Friend," Mr. Charles A. Stevenson, Executive Secretary of the Program Committee, wishes us to state that this page was paid for by a firm with whom the Equity transacts business and who preferred that their identity should remain unknown. This firm is *not* connected *in any way* with the theatrical profession.

So many mis-statements are made about the Actors' Equity Association that sometimes it seems quite foolish to attempt to refute them; but we must refer to a remark attributed to Mr. Gus Hill which was published in several trade papers, to the effect that in his minstrel shows the A. E. A. had demanded payment for the parades which are considered a necessary form of advertising. This is hardly correct. In the first place, we have never suggested that parades should be treated as performances, and in the second place we have no jurisdiction over minstrels. They properly belong to the American Artistes' Federation, and therefore the A. E. A. could hardly represent them. Other than these two important points Mr. Hill's statement is quite correct.

Since the "Equity Shop" has been declared—that is, during the months of March and April—1,194 new members have come in. Comparing these figures with those of last year during the same months in 1920, the A. E. A. received but 302 new members. Therefore, the balance in favor of the same period for this year is 892. Surely, this is a startling reply to those critics who contended that the Equity Shop would never be endorsed, that our members would leave us in swarms and that it would mean the disintegration of the A. E. A.

At the last Council meeting 83 new members were elected.

After an absence of two years a member returned to New York and an old case of his was immediately put up to arbitration and the result was that our member obtained settlement in full, i. e. $130.

This month's edition of "Equity" will be published at least nine days later than usual. The additional work entailed by the Equity Annual Show and the Executive Secretary's visit to California must be our excuse.

FRANK GILLMORE,
Executive Secretary.

Is That So!

MAX MARCIN has engaged *Flora Sheffield* to play the leading feminine role in "The Night Cap."

Innis Brothers, one of vaudeville's best dancing teams, have been engaged by *F. Ziegfeld, Jr.*, for the next edition of the Follies.

Elsa Gergely, the Hungarian actress who is appearing in "Just Married," has taken out United States citizenship papers.

Sophie Tucker opened an engagement May 26, at the Hotel Shelburne, Brighton Beach, assisted by her Five Kings of Syncopation.

Charles F. Swarthout, armorer at the Seventh Regiment Armory and formerly the regimental bugler of the 107th Infantry, 27th Division, has joined the cast of "Just Married" in the capacity of actor and bugler.

Harrison Brockbank

who is appearing in "The Last Waltz," has sold a landscape entitled "Bridger Canyon, Bozeman, Mont." to *John McCormack*.

Ross Hamilton, who impersonates a beautiful girl in "Biff! Bing! Bang!" at the Ambassador Theatre, has received three offers from New York managers to appear in musical comedy and vaudeville productions at $1,000 a week, which he has rejected to continue with his comrades of the C. E. F.

Ruth White, formerly of "Tip Top" and later feature dancer in *Carl Hyson's* act, has been added to the cast of "Snapshots."

Warda Howard returned to New York last week after an absence of more than two years in the Far East.

Harry Fox Has

been engaged by *A. H. Woods* for a role in "The Pink Slip," in which *Bert Williams* will be the star.

John Craig has been added to the cast of "The Scarlet Man" the comedy by *William Le Baron*.

Cleveland Bronner has created a new pantomime to be used in the Chinatown scene of "The Belle of New York."

Betty Alden has been engaged for one of the leading roles in "The Melody of Money," the new comedy by *George H. Atkinson*.

F. Ziegfeld has engaged *Ray Dooley* for the new edition of the "Ziegfeld Follies."

Jefferson de Angelis is the first star to be engaged by *Henry W. Savage* for the all-star cast of "The Merry Widow."

Bertee Beaumounte, comedienne in "June Love" at the Knickerbocker, will go to London at the end of September to fulfil a music hall contract.

William Kent, now playing in vaudeville, has signed up with *Charles Dillingham* for two years.

Leah Winslow has been signed for the cast of "The Melody of Money."

John Cumberland

and *Frances Carson* will be in the cast of "The Scarlet Man" which Charles Dillingham will produce.

Roland Young has been appointed a member of the Advisory Board of the New York Repertory Theatre.

Henry Travers has succeeded *Dudley Digges* in the role of "The Sparrow" in "Liliom," *Digges* having resumed his original role of Jimmie Caesar in "John Ferguson."

Otis Skinner, who sailed for Europe on the Savoie, will appear next season in "Blood and Sand," dramatization by Tom Cushing of Blasco Ibanez's novel of the same title. He will visit Ibanez in Spain and study the character he intends to portray.

Earl Rickard, recently of "Hello Alexander," opened at the Audubon Monday.

Vincent Lawrence, author of "The Ghost Between," has just completed the book and lyrics of a new musical comedy which Stanley Sharpe and Charlie Stewart are to produce this fall.

Langdon McCormick, author of "The Storm," has returned East after playing a protracted engagement in a Chicago hospital.

Avery Hopwood is collecting material in Spain for a new play.

Whitford Kane, Now

acting in "The Harlequinade" in New York, has a new comedy which will be produced in New York next season.

Joseph C. Smith and *Charles Dale*, of the Avon Comedy 4 and *Purcella Brothers*, have been added to the cast of "The Belle of New York."

Belle Murry, daughter of the theatrical manager, *Jules Murry*, has recently joined the cast of "Toto," in support of *Leo Ditrichstein*.

Dorothy Ward, the English comedienne, was the guest last week at a dinner tendered her by the St. George Association.

James Barton has introduced his famous skating dance in the first act of the "Last Waltz."

Lynne Overman, who plays Robert Adams in "Just Married," has submitted to the Shubert's a one-act play of his own composition so constructed that the leading male player can act all save two of the nine characters.

John F. Webber, who is playing the old actor in the *Josephine Victor* act, has been engaged by *David Belasco* for the new *David Warfield* company in "The Return of Peter Grimm."

John Steele, the tenor of last season's "Follies," is appearing in F. F. Proctor vaudeville theatres.

Mrs. Jacques Martin has been engaged for a character role in "The Melody of Money," the play of *George H. Atkinson*, now in rehearsal.

Actors Honor Dr. Houghton

The fiftieth anniversary of the ordination of Dr. George Clarke Houghton to the Protestant Episcopal priesthood was celebrated last week at the Little Church Around the Corner. He has been rector there since 1897 and before then his uncle, the Rev. Dr. George H. Houghton, was rector. The latter was the founder.

Elsie Ferguson headed a delegation representing the theatrical profession. She brought Dr. Houghton a hand-illuminated vellum scroll inscribed, with the felicitations of the Actors' Equity Association. Grant Stewart and Charles Stevenson presented a silver vase from the Lambs.

In view of the attacks now being made on the theatre by a local minister, Dr. Houghton's tribute to the actor is especially interesting.

"I don't see how a man can criticize people he doesn't know in any Christ-like spirit," he said. "And I have known so many actors and actresses as fine ladies and gentlemen that I can't believe that any man who condemns them all really knows them. . . . I have found that the general influence of the actor's work is uplifting, not degrading. . . . Perhaps some of the producers are to be blamed for immoral suggestions on the stage. I can't criticize musical comedies of today because I have not been to a theatre for many years. But as to the actors themselves, I know of no better class of people."

. . .

New Shubert Theatre

The new theatre which the Shuberts have been building at Fifty-ninth street and Seventh avenue will be known as the Imperial. Work on this playhouse will be completed in four weeks. The seating capacity is 2,000. There are thirty-two boxes. By reason of its construction, the Imperial can play either dramatic or musical productions or vaudeville.

Elsie Ferguson, Paramount star, spends most of her time reading when she is not engaged in acting before the footlights or the camera.

Here she is lecturing two dolls. Named after characters in her recent picture "Sacred and Profane Love." Her latest Paramount picture is "Footlights."

Forster's Sensational "Find"

The Fox-Trot Song That "Made" Itself Overnight

LISTENING

"It makes 'em sit up and listen"

"BABY CURLS"

IRRESISTIBLE IN ITS CHARM A SONG THAT'S DIFFERENT

KISS-A-MISS

The Country's Favorite Waltz Hit

Our Successor to "Missouri" and "Naughty Waltz"

SOPHIE TUCKER'S Own Song (FOX TROT BALLAD)

"LEARNING"

SIREN OF A SOUTHERN SEA

AN ORIGINAL ODDITY A Great Harmony Number

FORSTER MUSIC PUBLISHER Inc.

1552 BROADWAY CORNER W. 46th ST.

177 North State St.
Loop End Building

JOE BENNETT
Prof.-Mgr.

CHICAGO

The New Plays

"THE TAVERN"

George M. Cohan Appears as the Vagabond

Comedy in two acts by Cora Dick Gantt. Staged by John Meehan under personal supervision of Mr. Cohan. Produced by George M. Cohan at the Hudson Theatre, May 23.

The Tavern Keeper's son....Clyde North
The Hired Girl.....Virginia Irwin
The Tavern Keeper....William L. Thorne
The Hired Man.....Joseph Allen
The Vagabond.....George M. Cohan
The Woman.....Rita Romilly
The Governor.....Norman Hackett
The Governor's Wife.....Eugenie Blair
The Governor's Daughter..Isabel Withers
The Fiance.....Robert Gleckler
The Sheriff.....Edwin Walter
The Sheriff's Man.....Joseph Guthrie
The Sheriff's Other Man..William Gaunt
The Attendant.....Joseph Selman

The most interesting thing about the appearance of *George M. Cohan* in "The Tavern" is not *George M. Cohan's* appearance but the bringing back of "The Tavern." For after all is said and done there is no question about *George M. Cohan's* ability as an actor. There are few American actors whose technique is so perfect. He is something more than a personality. Watch him do the last few moments in "The Tavern" and you will see what a really great artist he is.

But acting passes and literature remains.

And "The Tavern" belongs to the literature of the theatre.

There is a line in the play, "A few hours of delightful delicious nonsense." But "The Tavern" is infinitely more than that. It is burlesque, which is always a great art, done so wonderfully that for the moment one doesn't think of it as burlesque.

The supporting cast is the Chicago company. I am inclined to think that the New York company was better, but that of course remains a matter of opinion. When one sees a company give a performance of a play and likes that performance, any succeeding performance is liable to be considered inferior not because it *is* inferior but because of the impressions that the first performance left.

However, I particularly liked *Rita Romilly* and *Joseph Selman*.

S. JAY KAUFMAN.

George M. Cohan in "The Tavern"—"Sun-Kist" a Lively Revue—"The Silver Fox" in Washington

"SUN-KIST"

California Revue Opens at the Globe

Revue in two acts, presented by Fanchon and Marco at the Globe theatre, May 23.

Willie Logan.....Arthur West
Violet Ray.....Daisy de Witte
Chester P. Hemingway.....John Sheehan
Mack Phelan.....Jack Squire
Gladys Sullivan.....Lucille Harmon
Anabelle Foster.....Eva Clark
Two "Nut" Applicants,
Eddie Nelson and Dell Chain
The Indian Idol.....Muriel Stryker
Two Peppy Kids,
Ivanelle Ladd and Sybil Stuart
Miss Smiles.....Marcia Adair
The Dancers.....Wright Dancers
Jeanette Dare.....Miss Fanchon
Jack Cartwright.....Mr. Marco
Assistant Director.....Donald Kerr

A highly diverting collection of songs, dances and laughs is what Fanchon and Marco have brought all the way from the Pacific Coast to reveal to us at the Globe Theatre. If their object was to show the East how a musical revue should be done, their trip has not been in vain, for there is a freshness about the show that should certainly appeal strongly to those New York searchers for entertainment who have struggled through several of the alleged productions that have been offered them during the past season in the name of musical comedy. If the occasion of the journey across the continent was merely to entertain us, then *Miss Fanchon* and *Mr. Marco* are equally justified,—because "Sun-Kist" is vastly entertaining.

The book—which is merely a technical name given to the words spoken during the evening—deals with life in the film colony of California, and burlesques, satirizes and otherwise finds cause for merriment in the way the movies are made and those who make them.

Fanchon and *Marco* are of course the center of interest. They are exceptionally graceful and agile dancers and their violin waltz is one of the hits of the piece. *Muriel Stryker* also adds to the dancing score by her Indian dance which is quite worthy of the applause it receives. *Lucille Harmon* is a delight to the eye and sings pleasantly.

Donald Kerr dances amazingly and, though he is no newcomer to these parts, he demonstrates effectively what the breezes of California can do to make a dancer lively.

Eddie Nelson and *Dell Chain*, well known in vaudeville circles, are assigned to take care of the comedy. As two applicants for movie positions, they are really funny.

Arthur West, large of girth and good humor, plays an office boy laughably and altogether the comedy is well up to the mark.

Eva Clark reveals a beautiful voice in several songs and is the outstanding hit of the musical end of the show.

One of the most pulchritudinous choruses that ever trod the Globe boards cavorts gaily in an [illegible] of the piece.

JOHN J. [illegible].

"THE SILVER FOX"

Cosmo Hamilton Play Tried Out in Washington

William Faversham and Lee Shubert presented Cosmo Hamilton's latest play "The Silver Fox" at the Shubert-Belasco Theatre, scoring a brilliant success in a production of decided merit with a story unusually strong and interesting.

The locale of "The Silver Fox" is England of the present time. The play gains [illegible] from the fact that a beautiful [illegible] woman, wedded to a [illegible] husband who is incapable of [illegible] her, is very frequently absent from her home on visits to London. [illegible] husband humorously explaining to a very intimate friend that [illegible] returned from abroad and who was formerly a genuine admiration if not sincere love for the man's wife, that she is looking for Silver-Fox skins—which seem so hard to find that the search at times takes many months. The friend is disgusted with the wife. While absent on one of her trips the wife has met a young sweetheart aviator with whom she manages to arrange matters, so that the appearances are that she has been unfaithful to her husband, her purpose being to get a divorce.

Meanwhile the husband has entranced a young girl who worships him. The wife secures a separation and the flapper marries the former husband and all ends well for the wife, who convinces her old friend that she has been faithful.

The work of the cast, whose character portraitures were all that could be desired, reflects the highest credit upon *Lawrence Grossmith, Flora Sheffield, Claude King, Dorothy Cumming* and *Ronald Colman*.

WARDE.

(Continued on page 947)

BROADWAY TIME TABLE—Week of May 30th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Rits	West 48th	8.30—Th. & S. 2.30	$9,700
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
Bif Bing Bang	Ross Hamilton, Red Newman	*Snappy Soldier revue*	May 9	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Broken Wing	Ines Plummer, Alphonse Ethier	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	$7,600
The Champion	Grant Mitchell	*Comedy of pugilist*	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	$7,500
Clair de Lune	Ethel and John Barrymore	*Fantastic tragedy*	Apr. 18	Empire	Bway & 40th	8.30—W. & S. 2.30	$16,000
Deburau	Lionel Atwill	*Pictorial play of actor's life*	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	Capacity
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Republic	West 42d	8.30—W. & S. 2.30	$8,500
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Ghost Between	Arthur Byron	*Romantic comedy*	Mar. 21	39th Street	West 39th	8.30—W. & S. 2.30	$9,000
Gold	Willard Mack	*To be reviewed*	May 30	Frazee	West 42d	8.30—W. & S. 2.30	1st week
The Gold Diggers	Gertrude Vanderbilt, Bruce McRae	*Comedy of chorus girls*	Sept. 30 '19	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	$12,000
Honeydew	Hal Forde, Sam Ash, Dorothy Follis	*Return engagement*	May 23	Casino	Bway & 39th	8.30—W. & S. 2.30	$16,000
Irene	Adelina Patti Harron	*Above-average musical comedy*	Nov 18 '19	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
John Ferguson	Dudley Digges, Augustin Duncan	*St. John Ervine revival*	May 23	Garrick	West 35th	8.30—Th. & S. 2.30	1st week
June Love	Elsie Alder, Johnny Dooley	*Conventional musical comedy*	April 25	Knickerbocker	Bway & 38th	8.30—W. & S. 2.30	$10,000
Just Married	Vivian Martin, Lynne Overman	*Amusing farce*	Apr. 28	Shubert	West 44th	8.30—W. & S. 2.30	$9,500
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
The Last Waltz	Eleanor Painter	*Beautiful Viennese operetta*	May 10	Century	Cen. Pk. W.	8.30—W. & S. 2.30	$30,000
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Liliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	$6,000
Love Birds	Pat Rooney, Marion Bent	*Excellent musical comedy*	Mar. 14	Apollo	West 42d	8.30—W. & S. 2.30	$14,500
Miss Lulu Bett	Carroll McComas	*Zona Gale's novel staged*	Dec. 27	Belmont	West 48th	8.30—Th. & S. 2.30	$6,000
Mr. Pim Passes By	Laura Hope Crews, Kenneth Douglas	*Charming English comedy*	Feb. 28	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$7,900
Nice People	Francine Larrimore	*Well-acted social comedy*	Mar. 2	Klaw	West 46th	8.30—W. & S. 2.30	Capacity
The Right Girl	Charles Purcell, Robert Woolsey	*Average musical comedy*	Mar. 14	Times Square	West 42d	8.30—Th. & S. 2.30	$8,500
Rollo's Wild Oat	Roland Young	*Whimsy of ambitious youth*	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyle, Sissle & Blake	*Negro musical comedy*	May 23	63d Street	West 63d	8.30—W. & S. 2.30	1st week
Snapshots of 1921	Nora Bayes, DeWolf Hopper, Lew Fields	*To be reviewed*	May 30	Selwyn	West 42d	8.30—W. & S. 2.30	1st week
Sunkist	Fanchon and Marco	*Reviewed in this issue*	May 23	Globe	Bway & 46th	8.30—W. & S. 2.30	1st week
The Tavern	George M. Cohan	*Return engagement*	May 23	Hudson	West 44th	8.30—S. 2.30	1st week
Toto	Leo Ditrichstein	*Well played French comedy*	Mar. 21	Bijou	West 45th	8.30—W. & S. 2.30	$7,500
Two Little Girls in Blue	Fairbanks Twins	*Nautical Musical Comedy*	May 3	Cohan	Bway & 43d	8.30—W. & S. 2.30	$15,900
The Tyranny of Love	Estelle Winwood, Chas. Cherry, B. Tynan	*French sex play*	May 2	Cort	West 48th	8.30—W. & S. 2.30	$7,500
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	1.00—Daily 2.00	Capacity
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Sam H. Harris	West 42d	8.15—W. & S. 2.15	$9,500

In the Song Shops

By Jim Gillespie

Richmond Has a Winner in "Mello Cello"—A Chat with Paul Biese—Leo Friedman Buys a Hat

SAMMY LEVY

Assistant professional manager of Waterson, Berlin and Snyder and one of the best known men in the music world. He has helped to make hundreds of song hits, his first number being Irving Berlin's "Alexander's Ragtime Band." In the twelve years he has been in the business he has made a host of friends

DURING a fanning bee in the *Maurice Richmond* offices the other day, in which popular songs were the chief topic of conversation, *Jack Robbins*, the little man with the big voice, mounted an expensive mahogany table and without waiting for the usual introduction, proceeded to go into a song and dance regarding the merits of *Mello Cello*, the prize winning thoroughbred of the *Richmond* stable.

"You birds can rave about hits," piped *Jack*, "but for the love of sharps and flats, what's the matter with *Mello Cello*? Here's a number that has not only arrived, but is here to stay."

At this point the meeting was interrupted by a loud voice in the outer offices which said, "I've arrived, and from the looks of things I'm here to stay. Why don't you people build a door big enough for a regular man to get through? You had better come out here and release me before I start pulling down the building."

Dashing outside we beheld

The Smiling Countenance

of *Paul Biese*, who had just succeeded in crowding his corpulent frame through the door.

"I hated to break up your little party," said *Paul*, "but on the level I'm sick and tired of talking shop. I came up here to forget about business and have a quiet little chat, so let's get away from the tin pan stuff and talk about something else. What's new? Well my two songs are going along in great shape. *Rose* which is being published by *Remick* is knocking 'em dead all over the country and *Toddle*, who is sporting the colors of *Waterson, Berlin and Snyder*, is simply running wild. Both entries have been recorded 100 per cent. on the mechanicals and what? Gee, I was talking shop, wasn't I? Well, in order to change the subject, I want to say that I still conduct the popular orchestra department for the Columbia Graphophone Company and besides having the *Paul Biese Trio* I am organizing an outfit which will be known as the P. B. orchestra. We are also working on an advanced idea which should be of great help to an artist when recording a number. The idea is to give them an orchestra which will fit the number. For instance, for a jazz number we will have a jazz orchestra. Get the idea? Great stunt, eh? What's the matter, are you fellows going home? You're tired of talking shop? Well, so am I. Hey, Steve, play *Rose* for the boys."

We Met

the ever hustling *Leo Friedman* on Broadway the other afternoon. *Leo* was going to buy a straw lid and asked us to help him select one.

"Come on in," said *Leo*, "I'll only be a minute, because I have to hop right back to the office. So taking him at his word, we breezed into the nearest chapeau dispensary, because when buying a hat a fellow really needs a friend. After trying on about two dozen canopies none of which suited, the salesman came to bat with the following remarks: "If you fellows came in to take stock, we can save a lot of time by starting on the next door, but if you really want to buy a hat, why that first one you tried on was simply made for you and believe me I am not fooling you."

"*Fooling Me*," yelled *Leo*, "why sonny, *Fooling Me* is the one big pleasure of my life. We are starting a special campaign on the youngster and she is growing so fast that I had to hire extra help to look after the kid. The salesman, thinking he was dealing with a couple of fanatics, was in a quandary as to whether to call a patrol wagon or an ambulance, so slapping *Leo* on the back he said, "Sure old man, I know how it is, I'm a father myself, but the mother looks after the kids. It's too bad you haven't got a Mammy.

"Mammy nothing!" screamed *Leo*, "*Fooling Me* is enough for anybody and I'm no hog. *Mammy* is a dandy number, but I consider mine just as good. I have engaged *Evelyn Rose* to handle the publicity, and take it from me she keeps the wires hot. She knows the game, has a wide acquaintance throughout the business and knows a song when she hears it, so I don't have to tell you that *Fooling Me* is her chief delight. *Irvin Hughes'* Utopian Harmonizers are using the number and I defy you or anyone else to sit still while they are playing it."

By This Time

the bewildered salesman had decided to call a cop, so I considered it high time to take a hand. Explaining that *Fooling Me* was the title of a song being published by the *Robert Norton* company of which *Leo* was General Manager, I finally brought him around to our way of thinking. Apologies were in order, cards were given and cigars were taken (ahem) after which *Leo* and yours truly started for the door, only to be overtaken by the clerk who smilingly said, "That straw hat you are wearing will cost you six dollars."

The Edward B. Marks Co.

have taken over *Johnny Black's* number *Who'll Be the Next One to Cry Over You* and will start an immediate campaign throughout the entire country. When it comes to hustling, we gladly hand the palm to *Johnny Black*, and after watching him work we find ourselves wondering if he ever sleeps. *Johnny* can be found plugging his number whenever the opportunity presents itself, whether it's in New York City, Mount Vernon or Staten Island. Distance means absolutely nothing in his young life. Show him an opening and you may rest assured that *Johnny* will be on the job with his trunk of musical instruments, dancing shoes and, of course, the old soup and fish. Being what is known as a regular guy, he has many friends in the profession using his number, one of whom is *Jack Osterman* who has been featuring the song with great success. The *Marks* firm scored a real home-run when they took over *Who'll be the Next One to Cry Over You*, for they can't go wrong with a *Johnny Black* song.

Best Selling Music Rolls

AEOLIAN—Fox Trot, Someone Else (4381); Waltz Flirtation (202899).
Q-R-S—Fox Trot, Cherie (1457); Waltz, Maryland (1452).
REPUBLIC—Fox Trot, Nobody's Baby (68618); Waltz, In My Tippy Canoe (65218).

Best Selling Records

COLUMBIA—Fox Trot, Mazie (A-3393), Yerkes Jazzarimba Orch.; Waltz, Over the Hill (A-6183), Metropolitan Dance Players.
EDISON—Fox Trots, All for You (50756), Raderman's Jazz Orch.; Deenah (50759), Raderman's Jazz Orch.
PATHE—Fox Trots, Moonlight (20538), Casino Dance Orch.; Cherie (20543), Waldorf-Astoria Dance Orch.
VICTOR—Fox Trot, Why Don't You? (35707), All Star Tria; Waltz, Romance (18739), Joseph Smith's Orch.

Is That So!

The song revue which has been a weekly feature at the Harlem Fifth Avenue Theatre has been discontinued for the summer months.

Spencer and *West* have placed a new ballad with *Feist* entitled *You Were Only Play Acting With Me*, which will be published immediately. If the number is as good as the writers claim it to be, *Broadway Rose* will have a worthy successor.

Leo Zahler of the *Remick* staff is highly elated owing to the recent arrival of a little daughter. We can picture *Leo* walking the floor during the wee hours of the morning and softly crooning in the youngster's ear the latest *Remick* success, *Now I Lay Me Down to Sleep*.

According to a number of performers who recently arrived from the Middle West, *Gypsy Lady* is proving one of the real hits of the season. It is a fox trot and is in great demand by acts and orchestras in and around Chicago. The number is being published by the Walter C. Alheim Music Co. of Decatur, Ill.

Karma, the Riviera Music Company's newest song hit, is proving a wonderful counter seller according to its publishers. It is being featured by *Isham Jones's* orchestra at the Marigold Gardens, Chicago, and also at the *Hotel Randolph*, to say nothing of the other various dance palaces throughout the city.

George Fairman has written a song entitled *Honey You're Getting Sweeter All the Time*. Nice title, *George*, but who is responsible for the inspiration?

Benny Davis and *Jimmie Hanley* have just turned out a new one which has been christened *Under the Ghetto Moon*.

Best Selling Sheet Music

FOX TROTS—You're the Sweetest Girl in All the World, Waterson, Berlin & Snyder; I Spoiled You, Bob Harris; Molly on a Trolley, Witmark.
BALLAD—The World Is Waiting for the Sunshine, Chappel-Harms.

J. Fred Coots has written the music for the "Cycle of Love" which will be introduced at the Friars Frolic at the Hudson Theatre, Friday evening, May 27. *Eddie Dowling* is responsible for the lyrics.

For the benefit of I. Wishterno, we take pleasure in announcing that *Now I Lay Me Down to Sleep* has been recorded on all mechanicals, hurdy gurdys, carousals and music boxes. The tonsorial Artists' Mandolin Band will shortly record the number for barber shop purposes.

Seymour Simon and *Sidney Mitchell* have written a new number for "Snap Shots of 1921" but refuse to make known the title. The boys are probably afraid of a double exposure.

DRAMATIC MIRROR

CONSTANCE BINNEY

Realart's dainty star who is seen to fine advantage as a modern Cinderella in her latest picture, "The Magic Cup."

At the Big Vaudeville Houses

Henry Santrey at the Colonial—Santley and Sawyer at the Palace—Riverside Has Kitty Gordon—Joseph Howard at the Royal—Chicago Vaudeville

GOOD SHOW AT THE COLONIAL

Henry Santrey, Ruth Roye and Others Score

Henry Santrey and his syncopted society band easily held down the headline honors at the Colonial with an excellent variety of musical selections.

Mme. Adelaide Herrmann opened with her always interesting magical tricks that continue to mystify the uninitiated. *Edwin George* performed some neat juggling, with caustic comments.

Julia Nash and *C. H. O'Donnell* in *Mr. O'Donnell's* "Almost Single" portrayed the jealous-wife-tiresome-husband wrangle in a highly exaggerated style which gathered laughs.

Harry and *Anna Seymour* are prime favorites and can always be depended on for good lively entertainment. *Anna* sang *Make Believe* as *Grace LaRue* and as *Lenore Ulric* might sing it. Her Kissing Cup recitation, done after the manner of the late *Clifton Crawford*, was a scream. They sang *Moonlight*, and danced cleverly.

Ray Raymond and his *Melody Charmers* (three pretty girls at three pianos, and the *Fooshee Sisters*, a lively pair of dancers, pretty and cute) offered one of the best acts of its kind this season. *Raymond* can sing, and introduces *Honey Love* and *Spanish Lou* successfully.

Ruth Roye, after intermission, sang several snappy songs in her inimitable style. *Give Me a Million Wonderful Boys, And She Knows It, Sally Green, the Village Vamp*, and *Nice People*. She also sang an old favorite, *Waiting for the Robert E. Lee*.

The opening of *Henry Santrey's* act with the stage in almost total darkness, proved very effective, and started the act off with a novel twist. *Santrey* sang *Home Again Blues*, Tosti's *Goodbye, Ain't We Got Fun?* and *I'm Waiting for Ships That Never Come In*.

Al and *Fanny Stedman* in "Pianocapers" worked fast and fluently. Their comicalities are the kind that are difficulty to recall and easy to comprehend. The point is, they are funny.

La Bernicia and company in "Shadows," by the prolific *Frances Nordstrom*, danced charmingly to the "Thais" *Meditation*. CONN.

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PALACE BILL IS EXCELLENT ONE

"Klick-Klick" and Courtney Sisters Are Features

This week's collection of acts at the Palace comprises one of the best balanced programs of the spring and summer variety the management has offered in some time. It carries all the essentials necessary to complete a perfect show and Monday's capacity audience fully appreciated every specialty.

The main feature of the bill is "Klick-Klick," the new revue in which *Santley and Sawyer* are appearing. It is staged by *Hazard Short* and is all in all a great act.

Pete and his Pal, the latter a comedy mule, defies all efforts of the darkey to mount him and remain seated. The turn is shown in an interior setting. It is a natural laugh provider and lived up to all expectations.

Willie Solar is back again with a new routine of numbers, whistling melodies, dancing and getting over a reasonable amount of comedy. His mimicry gets its share of returns and *Solar*, always a good entertainer, carried off his usual hit.

Frank Dobson and his Sirens, a *Charles Maddock* act, have a well knit production, the scenic and costume investiture representing a lavish expenditure. *Dobson's* footwork is sure-fire and the girls, dressed to the minute, fill out a beautiful stage picture.

Rome and Gaut might be named *Long and Short*. It's a good comedy turn, the dancing getting the best returns. A likeable big time act and one that should keep continually busy.

The *Courtney Sisters*, accompanied by a string orchestra, have one of their best acts this season. The repertoire is composed principally of new songs, but an old one was introduced here and there. Always Palace favorites, they scored one of their biggest hits Monday.

A. Robins and his capacious coat wherein he packs a flock of collapsible musical instruments soon had things going his way and he exited with a liberal hand from the big attendance.

Fred Lindsay, the whip cracker, has remarkable control over the lash, flicking ashes from a cigar, whipping a man without hurting him, etc. Its a novelty of first calibre and fitted great. O'CONNOR.

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RIVERSIDE HAS GOOD PROGRAM

Kitty Gordon and Jack Wilson Head Bill

Years ago, we read a very interesting account of the marvellous English home and regal surroundings of *Kitty Gordon*, and we never see that beautiful creature without thinking of what a perfect crown duchess, royal princess or other highfalutin' titled woman she would make. Hers is the grand manner and she deserves high praise for the way she maintains it. Her aristocratic poise is as attractive as her back; and both are unforgettable. *Kitty Gordon* is headlining this week at the Riverside, and whether or not you like her singing, you know every moment she is on the stage that you are beholding a woman who has originality.

Miss Gordon is at her best in her act with *Jack Wilson* who has an ample assortment of travesty and take-offs that get many laughs. Much entertainment is provided also by *Marvel*, the silent dancer.

Distinguished likewise for his originality and skill is *William Kent*, the famous musical comedy star who is a comedian, dancer and pantomimist. His recitation about "Shivers," which gives the act its name, and his dancing are rip-roaring hits.

Whether there is anything in a name or not, the individual who travels under the initials of *D. D. H.* is bound to make a name for himself as his mysterious monologue is a good one, one which the audience gave good laughing support.

William Selbini and *Jeanette Grovini*, in "The Follies of Vaudeville," present a diversified program of dances, juggling and contortions, while *Dave Roth* gains favor in the multiple capacity of dancer, singer, mimic, pianist and fiddler. *Tom Swift* and *Mary Kelly* amuse with chatter, and *Galietti* and *Kokin* close with a refreshing recreation of comedy, dances and imitative stunts.

BERNARD SOBEL.

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ROYAL HAS VARIED BILL

Joseph Howard and the Stantons Score

There were only two curtain recalls at the Royal this week, and they were well-merited. One of them went to *Joseph E. Howard* and the other to *Val and Ernie Stanton*. *Joseph Howard's* act is his new edition of "Chin Toy" which is a sumptuous collection of Chinese settings and costumes and living tableaux.

Johnny Dale, a whirlwind dancer is now *Howard's* principal support. *Zasa Ehrich*, *Adele Yost*, and *Sum Ki Gee* add songs and dances while those dapper orientals, *Chong and Rosie Moey*, chatter and caper about brightly.

Althea Lucas and company open with artistic acrobatic novelties and *Dotson* follows with speedy dancing steps.

Stephens and Hollister have a bright sketch with an interesting setting showing a backyard and twin bungalows. A wisp of plot, several songs and an auction sale of men combine to form their original entertainment.

Jim and Marian Harkins have a song and talk number that has some mildly amusing moments. *Jim's* idea of comedy is a good one, but it should be developed more systematically for sustained fun.

Beth Berri, the beautiful dancer, closed well before the intermission. *Miss Berri* is as agile as she is attractive, and she is certain to win greater prominence before long. She is assisted by *Talbot Kenny* and *Fred N. Babb*.

Bob and Peggy Valentine work hard to put over a somewhat slight comedy idea, with the aid of good costume changes.

Val and *Ernie Stanton*, "The English Boys from America," are exceedingly droll in their satire on English, with their queries about doing the "Chicago" and discussions on pronunciation. Their extra dance number was a very good piece of work.

Very handsome indeed is the "Circus Revue" provided by *Holland Rockrill Company*. SOBEL.

NEW ACTS

Santley and Sawyer in "Klick-Klick"

"Klick-Klick" is the title of the new vaudeville revue offered this week as the Palace headline feature by *Joseph Santley* and *Ivy Sawyer*, *Hassard Short* being credited with the production with book and music by *Kenneth* and *Roy Webb*. The title is explained in an introductory lyric, wherein *Santley* with a trick movie camera, details in verse how he rambles about "klicking" novelty "bits" for the theatregoer. The curtain reveals *Miss Sawyer* backgrounded by a large frame from which she is lowered to the floor, following which the *Trado Twins* appear in the frame. A *Spanish Love* number is rendered by the trio and registered nicely. *Broadway Charm School* by *Santley* beings out the *Misses Van* and *Kroner* via the frame, and the trio offer a medley of numbers and dances of a musical comedy species. The *Trado Twins* then offer a routine of dancing to *The Zouave Glide* that earned them a big individual score. A duet by the principals, *You and Me and You* gathered sufficient applause to warrant a brace of encores. *The Lady of the Lamp* by *Miss Kroner* is followed by *The Three Live Ghosts* which shows *Miss Van* as the ghost of booze, the *Twins* showing glimpses of *High Cost O' Living* and *Blue Sundays*. *Miss Sawyer's* toe dance is cleverly staged, completing the turn with the entire company aiding. Little need be mentioned as to the ability or popularity of the principals. In the supporting company the producer has selected a promising quartet, the girls not only showing class in beauty but in work as well. It's a great summer revue. It scored the big hit of the show at the Palace with little or no competition.

O'Connor.

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Courtney Sisters Offer Fine New Act

Vaudeville in the past decade has boasted of two or three genuinely popular "sister" acts, particularly the *Farber Sisters*, *Watson Sisters* and the *Courtneys*. The *Courtneys* stand out right in line, as ever, as one of those three champion specialties and this season they have surpassed all former efforts in the production line, offering their usual style of numbers before a beautiful set, accompanied by *Benson's String Quintet*, a deviation from the stereotyped "jazz" band. The turn is titled "At Home" and the scene is labelled "Courtney Crest." It's entirely away from the conventional singing specialty in this respect and the results must have been a keen source of gratification Monday afternoon, for when the girls had completed their repertoire they were presented with enough floral tributes to stock a florist's shop. Among the songs offered were *My Mammy*, *Home Again Blues*, *Castles In The Air*, *Broadway Rose*, etc. Needless to say, each number earned a volley of applause, for regardless of the song, the *Courtney* girls can make it register. Their harmony, as ever, is a treat to the ear. It's a great double act and shows a spirit of progressiveness that will undoubtedly be rewarded by a route.

O'Connor.

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Mme. Rialta Scores at Palace

Mme. Rialta, for years one of the standard big time acts of vaudeville, accomplished last week one of the most astonishing feats of her long career at the Palace, for she was selected to close a program that look more like a dancing carnival than a vaudeville show. Following five other dancing acts, *Rialta* held a capacity audience without a single walk-out registered, and at the conclusion of her specialty earned sufficient applause to warrant three curtain calls. *Rialta* has constructed her act along novel and original lines, working before a white back sheet on which is thrown from thirty-five to fifty different scenes during the rendition of the repertoire. This insures interest for the views are well selected and replace the essential changes of scenes for the various dances. The girls are all capable steppers and the act has been excellently dressed. A *Miss Bordoni* is feature for her solo work, *Mme. Rialta* appearing only at the finale for her butterfly dance. It's a standard vaudeville act, and after her showing should find it easy to make the road to a consecutive route.

O'Connor.

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"Dummies" Is a Good Revue

"Dummies" is *Wm. B. Friedlander's* latest production. The book is by *Harlan Thompson*, with music and lyrics by *Friedlander*, and staged by *Seymour Felix*. It is less pretentious than some of *Friedlander's* former tabloids, but makes up for it in good taste and good acting. The scene is in a fitting room of a large modiste shop. *Ernest Woods*, the featured player, in a sort of *Andrew Tombes* manner plays a bashful window-dresser who has been sent up to the fitting room to change the dresses of two of the dummies. To cure him of his timidity two of the girls take the places of the dummies. When *Woods* starts to undress the supposed "dummies" there is much comedy of the semi-risque sort, but which is well handled and at no time descends to vulgarity. The little ingenue, Natalie, is played by a bright little girl who sings and dances well and adds much charm to the part with her vivacity. The four girls have good lines—vocal and visible—and their comedy as dummies is well thought out and rehearsed. There are several costume changes and a supply of lingerie is attractively displayed on living dummies. The *Friedlander* music is bright and snappy without being particularly distinctive. The pink and grey setting is artistic.

Conn.

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SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

My Mammy	Courtney Sisters
Nice People	Ruth Roye
Spanish Lou	Ray Raymond
Home Again Blues	Henry Santrey

Ray Raymond and His Melody Charmers

At the Colonial *Ray Raymond* and his *Melody Charmers* put over a pleasing song and dance act of unusual good taste. Opening in one before a silk drop *Raymond*, resplendent in a white suit, introduces himself and his five girls. As the curtains part three of the girls are playing *Bright Eyes* at three pianos. The other two, the *Fooshee Sisters*, dance prettily and add much pep to the act. *Raymond* sings *Honey Love* and follows with *Spanish Lou*. The piano girls play *Kismet* effectively, and sing *I'm Missin' Mammy's Kissin'*. *Raymond* closes with a drunk song which has a catchy melody.

Raymond, recently with "Blue Eyes" and "The Velvet Lady," is a good-looking chap with a good voice which he knows how to use. His dancing both alone and with the *Fooshee* girls, is nimble and nifty, and the act proves to be quite an addition to vaudeville.

Conn.

. . .

Marion Harris and Band in Vaudeville

In her present offering *Marion Harris* does not quite live up to expectations. Having established herself as a phonograph singer of the Blues Variety, *Miss Harris* has made the mistake of trying to introduce the same routine in vaudeville, which results in the turn becoming monotonous owing to the lack of variety. Her repertoire needs an overhauling and for vaudeville one or two Blue numbers would be sufficient. *Miss Harris* makes a pleasing appearance and is ably assisted by *Fred Hoff's* orchestra, but did not go over for the simple reason of too much Blues.

Gillespie.

. . .

CHICAGO—MAJESTIC

Jack Norworth Heads Good Bill

For a long time lyric has been spurting from the pens of the critics because *Jack Norworth* has been—himself. This week—paradoxically—he is more himself than ever, and the wilted audience at the Majestic forgot the Monday afternoon heat and leaned forward with the enthusiasm they had been withholding, through the length of the remainder of the bill, for the *Norworth* quips and smiles and voice and clothes.

And yet numerous others on the bill deserved some of the exuberance. The *Ramsdells* and *Deyo* opened with an effective and well costumed series of dances which, for an opener, was well received.

True Rice and *Flo Newton* followed with some rather vapid singing and patter, though *Mr. Rice's* facial antics and intonations are often worthy of much appreciation.

Stella Tracey and *Carl McBride* offer some passable comedy, singing and talking, and *Stan Stanley*, with his two accomplices, presents a new act which meets with all of the fervor customarily accorded this laconic comedian.

Janet Adair, the blond and shapely musical comedy singer, put over a series of taking songs with verve, *Harvey Bronson* accompanying her; and *Cressy and Dayne*, the famous team, score another hit in their newest rural comedy, "Town Hall Tonight," which however is not up to the usual standard of this favorite pair.

Moss and Frye, the colored dialogists, are with us again with their incoherent, yet always madly applauded, jumbles of questions and answers, and *James Dutton* and company, the equestrians, close.

Selden.

. . .

CHICAGO—PALACE

Valeska Suratt, Eric Zardo and Others Score

A number of good acts hold forth on the bill at the Palace this week, among them chiefly being *Eric Zardo*, *Valeska Suratt* and *Bob LaSalle*. *Mr. Zardo's* exceptional music, *Miss Suratt's* acting and *Mr. La Salle's* dancing helped to make the bill one of the most varied seen here in a long time.

The show starts with *Lillian's Comedy Pets*, a good opener and one that was warmly received by the house.

Emerson and Baldwin occupy the number two spot, and furnish a good deal of amusement. They are both talented comedians, and could use some better gags to good advantage.

Eric Zardo follows and literally stops the show with his piano playing. He deserves the title of "distinguished" because he is a real artist in his line of work. That the house liked him was only to be expected. If they had had their way he would probably have been playing yet.

Valeska Suratt comes next in her well known playlet by *Jack Lait*, entitled "Scarlet." It is very dramatic but also contains some good comedy, and is well played, not only by *Miss Suratt*, but by her supporting cast, especially *Eugene Strong*. It is a little long for a sketch, but the house enjoyed every minute of it.

Conlin and Glass follow with their "Four Seasons" act. It is a clever little offering. *Miss Glass* is very attractive and *Mr. Conlin* a good comedian.

Bob LaSalle received a cordial greeting on his entrance, and went over with a bang. His chatter and singing scored heavily, but his dancing is the main feature of his turn.

Olsen and Hansen follow with some very broad comedy which threw the audience into convulsions. *Bob LaSalle* returned in their act and got a big hand again.

A dainty closing number is *Grey and Old Rose* in a prettily staged offering entitled "Song and Dance Oddities."

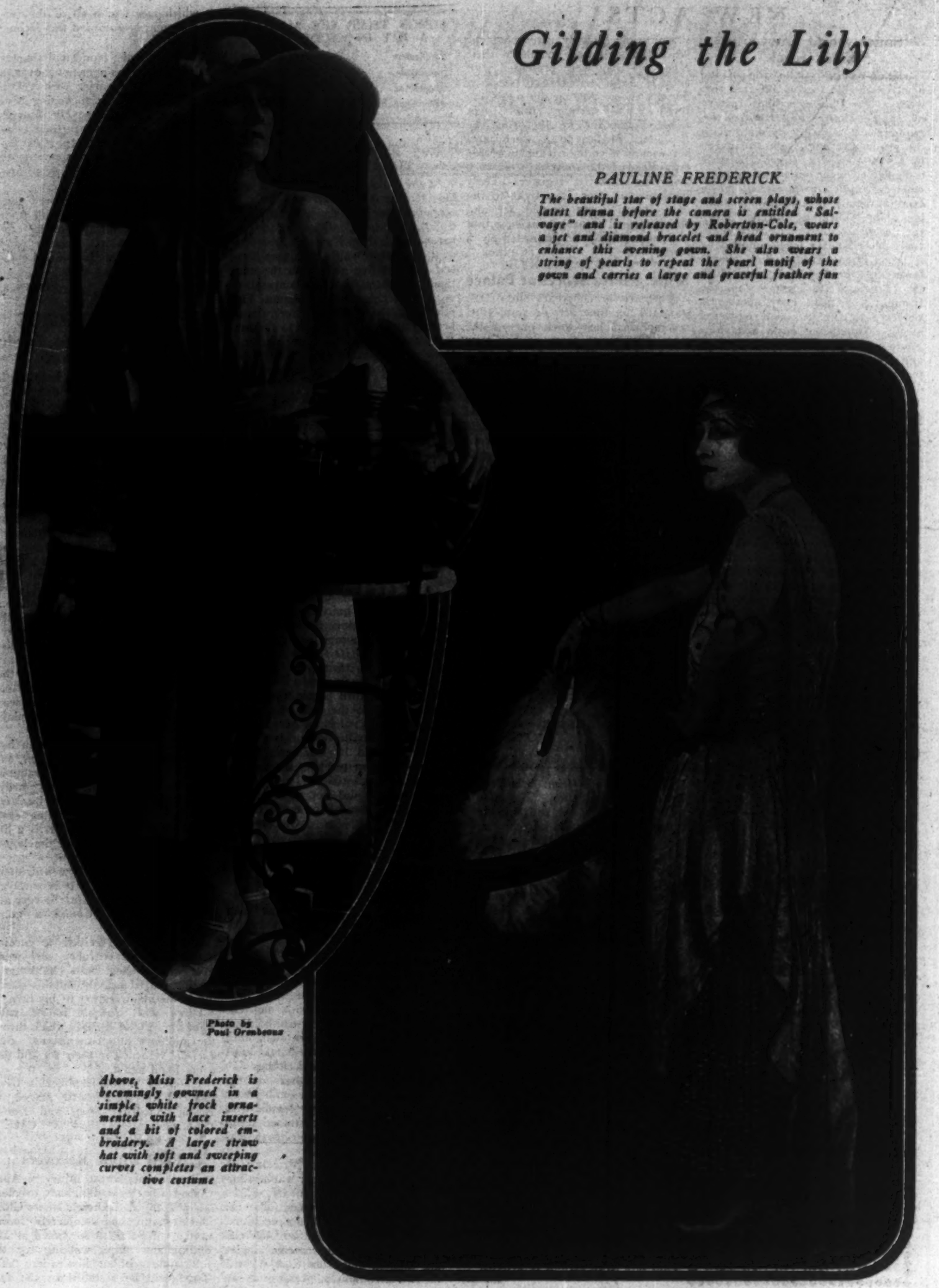
Carr.

. . .

Fred Stone Recovers

Fred Stone, whose injury in April caused Charles Dillingham to close "Tip Top" at the height of its Globe Theatre run, has completely recovered. On Saturday he called at Mr. Dillingham' office, walking for the first time without his cane. "Tip Top" will be resumed in the fall.

Gilding the Lily



PAULINE FREDERICK

The beautiful star of stage and screen plays, whose latest drama before the camera is entitled "Salvage" and is released by Robertson-Cole, wears a jet and diamond bracelet and head ornament to enhance this evening gown. She also wears a string of pearls to repeat the pearl motif of the gown and carries a large and graceful feather fan

Photo by Paul Ormbeous

Above, Miss Frederick is becomingly gowned in a simple white frock ornamented with lace inserts and a bit of colored embroidery. A large straw hat with soft and sweeping curves completes an attractive costume

LORRAINE MANVILLE

Below, Miss Manville reveals the charm and smartness of a summer evening gown by Lucile. It is of crushed raspberry taffeta and is trimmed in a typical Lucile manner, with lace, flowers and bindings. It is altogether as youthful and summery a costume as one could wish

Photos by Koshiba

Above, Miss Manville is wearing another Lucile creation. This time it is a semi-evening gown of black lace over an elaborate foundation of flesh satin trimmed with lace and bindings of apple green satin. The sash and ends are of several shades of old rose and green. A new note is seen in the waist, which is high in the front and low in the back

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Hamilton and Jefferson Theaters This Week Electrical Effects by CHAS. de SORIA and FRED CRONIN

Little Trips to Los Angeles Studios

With Ray Davidson

INTEREST is already beginning to agitate the Coast in regard to the Actors' Fund Festival due to take place, June 4. In honor of this important Occasion, Daniel Frohman is making his first trip to the West in fifteen years in order that he may personally direct the extensive arrangements. This is the first time that the coast has ever staged the festival, and local patriotism is eager to make it a record-breaker. Everyone is giving his best service, regardless of the business or organization he represents. The festival is to be something of a combined circus, fair, pageant and wild west show. It will begin in the early morning and will last until the early morning.

The attractions scheduled in the program, the cover design of which has been designed by Penrhyn Stanlaws, the artist, include Mary Pickford, who will appear as "Little Lord Fauntleroy" in a scene from that production. Douglas Fairbanks will present a scene from "The Three Musketeers." Tom Mix will reproduce the chariot race of "The Queen of Sheba." William S. Hart, Fairbanks, Mix, Dustin Farnum, Buck Jones and Hoot Gibson will stage a six-ring rodeo. Will Rogers will headline in lariat throwing. Elinor Glyn will stage and act in a pageant titled "The Lancers." There will also be a pageant called "The Adornment of Woman," beginning with the time of Eve and coming down to date with many leading film stars taking part. Antonio Moreno will raffle an automobile.

Charlie Murray will have two '49 camps, with complete Western film towns. William De Mille will have charge of a big evening spectacle. Charlie Chaplin will present a prize to the best juvenile imitator of himself. Universal City will stage a show. Sid Grauman and Dick Ferris will offer shows and there will be studio sets with films in the making.

Rumors Have It

that *Nazimova* is coming back to the Coast after all. And more rumors have it that *Madame Alla* is going to head her own company.

Transportation note:

Wallace Reid has gone to New York. *Elliot Dexter* has return from the Metropolis. *George Stewart* departed for the East.

Ben Turpin is now a star. He's not going to play Macbeth. But he is going to be featured in Mack Sennett comedies.

Theodore Roberts is well and happy again after a spell of sickness.

Recall the old Imp days! Remember *Ethel Grandin?* Well, she's in again—after three years of absence. And she's going to play opposite *Gareth Hughes* in *George D. Baker's* first special for the Metro outfit. "The Hunch" is the title of the picture, but we got a hunch that it won't remain the title long.

Mal St. Clair, the comedy megaphoner, is back at his first love, the *Sennett* studio.

Phil Rosen is making a picture for the *Rockett* boys. *Grace Darmond* is the leading player. The *Anita Stewart* company is on location seven hundred miles from here in the heart of the Sierra Mountains.

Bayard Veiller is soon to make another feature for Metro. Soon, we said.

Col. Selig is still having his directors shoot two-reel specials.

Mary Thurman Is

moving house. She's journeyed over to Lasky's to play opposite *Fatty Arbuckle.*

Latest report concerning *Mildred Harris* is that she will enter vaudeville.

Listen to this gossip: Alan Hale is a proud papa. And it's a boy. Clara Horton is back at Universal playing with Hoot Gibson. Wallace Worsley is to direct Katherine MacDonald. Priscilla Dean, her director, Stuart Paton, and a company of forty have left Los Angeles—for two months. They have gone to Oregon on location, or better—vacation.

Marie Prevost, the ex-bathing beauty, is already to start to work at Universal on her first starring picture. How these bathing beauties do rise in the world! By the way, her picture is entitled, "Kissed."

There Is Considerable

amusement here over *Bert Lytell's* activities in his new picture, "A Trip to Paradise," based on the sensational new play, "Lillion." *Mr. Lytell's* stage directions require that he spend most of his time in celestial regions, and it is not an uncommon thing for him to walk nonchalantly through such spiritual domains as God's Court, "Division of Deaths by Violence," a place which would do titular credit to Vergil's "Aeneid."

Rubye de Remer, recently praised by the famous artist *Paul Helleu*, has been signed by J. L. Frothingham whose pictures are scheduled for the Associated Producers' Release. She will play the lead in "The Black Fox," based on the well known novel, by *E. Phillips Oppenheim*, one of the most prolific and thrilling of modern novelists. *Edward Sloman* will direct and the company will include *Frank Leigh*, *Walter McGrail*, and *Lewis S. Stone.*

Hostile Demonstrations

inteded to evidence opposition toward German films are still in progress here. Organized action was arranged through the leaders of the Loyal American Films League, which is an outgrowth of the American Legion. Prominent motion picture artists are also campaigning for the support of native pictures. It is the intention of the league to work for the passage of a bill which will make it necessary for every film to bear the imprint of the country in which it was made. It is felt that such compulsory identification will acquaint loyal Americans with actual conditions in the film producing world.

What will the film players have to do next? Now Rex Ingram of "The Four Cowboys" fame is having his actors learn to speak French. Ingram's next film is a French one. He doesn't want the players speaking English in a foreign story—so the French became necessary.

Shades of d'Annunzio!

Allen Holubar, the expert on "Man, Woman, Marriage," says he's going to Italy some time and make a costume picture. Not that we have any objection, but *Allen* probably could make just as good—if not a better—picture here.

Mary Nash, star in the stage play "Thy Name is Woman," finished her sojourn in Los Angeles by appearing

In a Mob Scene

for *Marion Fairfax's* film, "The Lying Truth" at the Hollywood studios.

Miss Nash is an old friend of *Miss Fairfax* and played with the latter's husband, *Tully Marshall*, in "The City," some ten years ago. Accompanied by her husband, *Jose Ruben*, *Miss Nash* arrived at the studio just as the producer was staging a big mob scene.

"How would you like to earn five dollars as an extra in my mob scene?" asked *Miss Fairfax* of *Miss Nash.*

"Great!" replied the star.

Mr. Ruben also received an invitation to work as an extra and promptly accepted. Both *Miss Nash* and *Mr. Ruben* were awarded a check for five dollars for their afternoon's work which they stated they would save for "a rainy day."

Carlyle Blackwell, who used to be a celluloid star of the first water, is in vaudeville now. He's due to arrive here via the Orpheum route in a few weeks. And when he does come the whole industry is going to turn out the first night to give him a hand.

Tom Moore is about ready to begin work on the new picture which *Rupert Hughes* wrote for him, "From the Ground Up."

Director Frank Lloyd

is now at Fort Bragg, in the Redwood country, picking out locations and superintending the building of a camp for his production of *Katherine Newlin Burt's* story "The Man from Lost River," for Goldwyn.

Will Rogers will complete the photography on *Edward E. Kidder's* old play "A Poor Relation," this week. *Clarence Badger* is directing it.

E. Mason Hopper will also finish photography on the production he has been directing, "The Glorious Fool," by *Mary Roberts Rhinehart*, in which *Helene Chadwick* and *Richard Dix* have the principal roles.

EDWIN CAREWE

Who is directing a series of pictures starring Anita Stewart for Louis B. Mayer, to be released on the First National program

"COINCIDENCE"

Metro Presents All Star Comedy Feature

Adapted by Brian Hooker from a story by Howard E. Morton. Directed by Chet Withey. Released by Metro.

Billy Jenks.....Robert Harron
Phoebe Howard.....June Walker
"Handsome Harry" Brent.....Bradley Barker
Stephen Fiske.....William Frederic
John Carter.....Frank Beicher
Dorothy Carter.....June Terry

It is about time that somebody turned his attention to the part that coincidence plays in the realm of fiction and the drama, and it seems strange that it has not been done sooner, so full of possibilities is the subject. However, it would be hard to picture it done better than in the new comedy which Chet Withey produced for Metro. There is absolutely nothing serious in the picture, even when the plot becomes a bit thick toward the end, and a villain dashes about seeking to entangle the heroine. It is one long laugh from beginning to end.

Billy Jenks is a small town youth with great ambition and equally great contempt for the Big City. He feels certain that he can conquer it at one fell swoop, so he sets out on his errand. Of course he finds the going not so easy as he expected, and can only land a job as a cashier in a store. Owing to his attentions to a beautiful young stenographer in the establishment, he loses his job and so does she. Naturally he is up against it, and wires to his aunt to send him money. The answer comes back that Auntie is deceased. Then happens one of the most amusing coincidences in the picture. Billy throws his alarm clock out of the window and it falls on the head of a lawyer who is searching for Billy to present him with a hundred thousand dollars which his aunt has left him. In less than no time, he has had the money stolen and things get blacker and blacker for him. But everything comes out all right with his fortune regained and the fair stenographer as his bride, though he has to undergo a number of trying predicaments and some of the most remarkable coincidences, that have ever befallen man or beast.

Robert Harron plays the central role excellently. He is never less than amusing and at moments is a great deal more. In his hands Billy becomes the type of hero who stalks through the lighter literature of the day overcoming odds at every hand only to win the fair charmer's hand in the last chapter. June Walker impersonates the above mentioned charmer and is pictorially delightful.

The picture is a breezy piece of burlesque, and even the melodramatic element which is introduced serves as contrast to heighten the fun.

JOHN J. MARTIN.

Above, Robert Harron and June Walker discuss whether it would be a breach of bathing suit etiquette if they were to go into the water

At the top of the page, Robert Harron and June Walker come to the conclusion that love is the greatest coincidence of all, in "Coincidence" (Metro)

At the right, Robert Harron is enduring one of the mishaps that go to make "Coincidence" (Metro) one of the breeziest comedies on the screen

"SHAM"

Ethel Clayton Is Pleasing in Paramount Comedy

Adapted by Douglas Datz from the play by Elmer Harris and Geraldine Bonner. Directed by Thomas Heffron.

Katherine Van Riper.....Ethel Clayton
Tom Jaffery.....Clyde Fillmore
Monte Buck.....Walter Hiers
Jeremiah Buck.....Theodore Roberts
Aunt Bella.....Sylvia Ashton
Aunt Louisa.....Helen Dunbar
Bolton.....Arthur Carewe
Uncle James.....Thomas Ricketts
Clementine Vickers.....Blanche Gray
Maud Buck.....Eunice Burnham
Rosie.....Carrie Clark Ward

Learning how the other half lives is always an interesting experience. "Sham," Ethel Clayton's new Paramount picture is absorbing for this reason. It shows how the rich and the near-rich live and how, in spite of their wealth or prominence, they must also conform eventually to a universal standard of right and wrong. They must pay their debts just as must the poor. They must keep their word of honor or pay the consequences. As Katherine Van Riper, the heroine, Ethel Clayton, is compelled to learn these facts.

Originally rich and a member of an aristocratic family, she strives to "get by" with shams and pretexts. She gets rid of one debt by creating another, and takes perilous chances. One day, while attempting to sell her pearl necklace, she encounters a man from the west who becomes a great influence in her life. She is brought to her senses and decides to begin living in a new way. But this picture is now preachy affair; on the contrary, it is full of real comedy and humorousless characters.

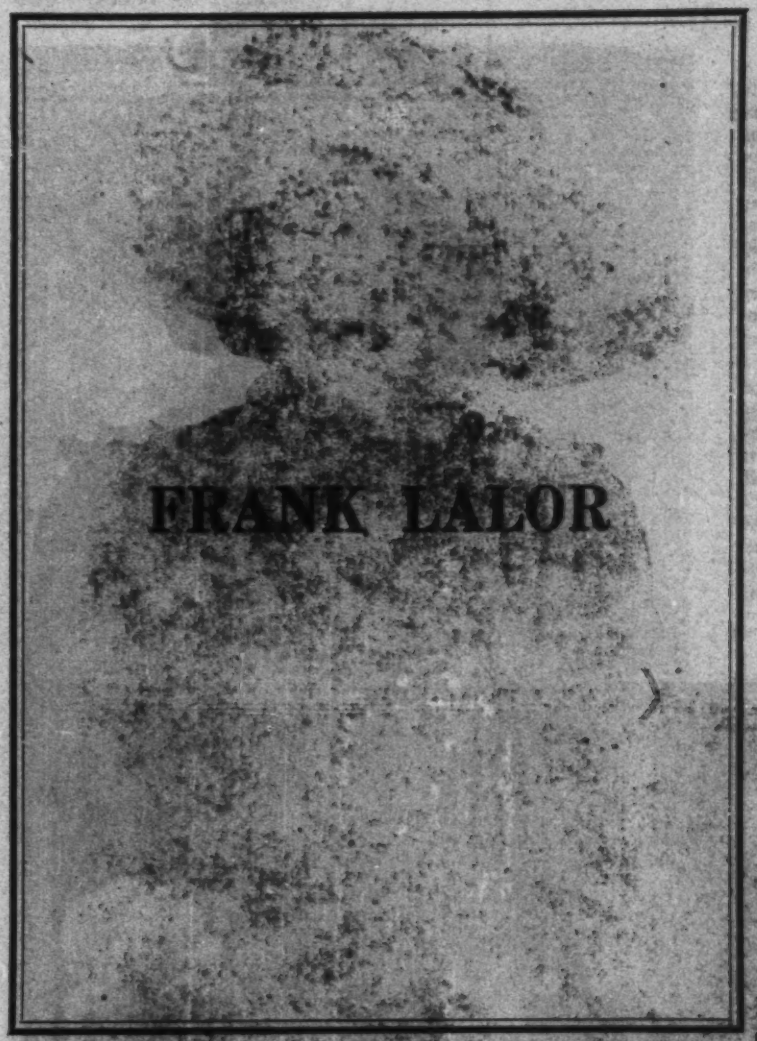
As the central figure, Miss Clayton is at once magnetic and convincing. Hers is an art which develops by reason of its inherent refinement, its conscientious observation of detail, and its fine regard for the story as a whole. Miss Clayton is always in the story; never striving for disillusionizing close-ups and incongruous self-obtrusion. Walter Hiers is his usual funny self.

BERNARD SOBEL.

Above, Ethel Clayton causes a certain amount of consternation among her friends in "Sham" (Paramount)

At the left, Miss Clayton has become so used to bills and letters from creditors that no document can excite her in the least any longer though everybody else gets all wrought up

(Top of the page) Ethel Clayton as Katherine Van Riper in "Sham" (Paramount) leads a strenuous life avoiding the butcher, the baker and the candle stick maker



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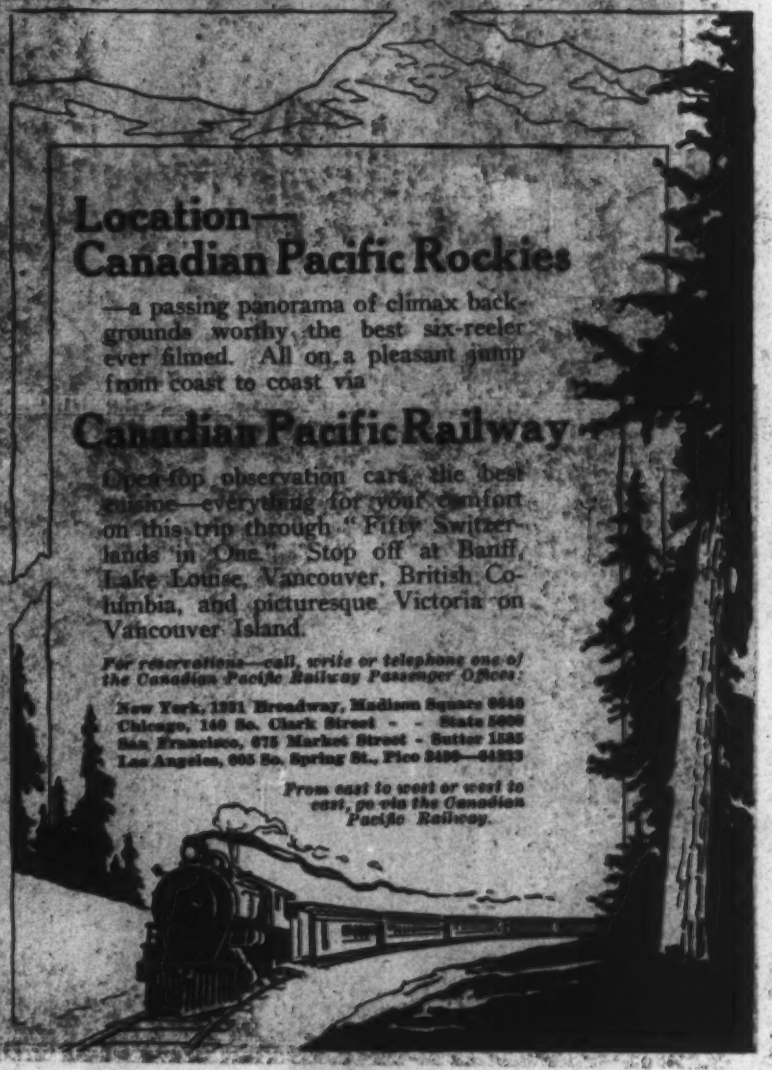

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Gowns *Wraps*

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Is That So!

MAHLON HAMILTON has been engaged to play the leading masculine role with *Gloria Swanson* in her second Paramount picture, "The Shulamite."

George Fawcett has been added to the cast of the Paramount production of "Peter Ibbetson."

Marshall Neilan, through courtesy of *Gilson Willett*, secured the services of *Lucy Fox*, Pathe star, for the *John Barrymore* picture, "The Lotus Eater," recently completed.

Harriet Hammond, whose beauty has adorned the *Mack Sennett* comedies, will play an important role in the Paramount picture which *Roscoe Arbuckle* is now producing, "Should a Man Marry?"

Marion Fairfax, through courtesy of *F. W. Eldridge*, Managing Editor of the Los Angeles Examiner, enlisted the services of *George Misemer*, foreman of that publication's composing room, to supervise the technical effects of some scenes in "The Lying Truth."

Mary Thurman, former Sennett beauty, will be *Roscoe Arbuckle's* leading woman in "Should a Man Marry?" his next Paramount picture.

Wallace Reid Arrived

in New York last week to begin work immediately as one of the stars in *George Fitzmaurice's* Paramount picture, "Peter Ibbetson," in which *Elsie Ferguson* will co-star.

Ben Harney, noted American sculptor, has been working on a bust of *Ethel Clayton*, which will be completed soon.

Tyrone Power will vacation in Europe upon completion of the Fox picture he is now making under *Charles J. Brabin's* direction.

Viola Vale has been engaged by Fox to appear in a new *William Russell* picture.

Kid McCoy will shortly be seen in a Fox picture now in the making, in which he supports *Buck Jones*.

Rhea Mitchell is playing opposite *Tom Mix* in a new Fox feature called "A Ridin' Romeo."

Emmett J. Flynn has been assigned to the direction of "The Last Trail," a film play made from *Zane Grey's* novel of the same name, to be produced by Fox.

A. D. Hoteling, a director who has just returned from the Coast, has been signed through the offices of George L. Clarke, to direct a series of pictures for the Shiller Prod., Yonkers, N. Y.

George Ade Will

write the titles in "The Lotus Eater," the *John Barrymore* production made for the screen by *Marshall Neilan*.

Howard Hickman, well known motion picture director, is in town.

Cissy Fitzgerald, having finished her picture series of film comedies, is preparing a "flyer" in vaudeville.

Milton Hoffman has been made production manager of the Metro West Coast studios.

Ralph Ince will direct *Elaine Hammerstein* in her next Selznick production.

Phillip Carle, recently assistant director to *Robert G. Vignola*, director of Cosmopolitan Productions, has resigned to take up the megaphone on his own behalf. He will direct the *Holman Day* stories in the Maine woods.

Earl Metcalf is playing a long term engagement with *Ruth Roland*.

Elsie Ferguson Is

actively engaged in aiding the campaign for $200,000 to open a local branch of the National Service Bureau, in the interests of Veterans of Foreign Wars of the United States.

Lee Moran is stepping out as an individual comedy star, first picture an H. C. Witwer story, "Robinson's Trousseau."

Corinne Griffith has won a popularity contest just concluded in Brooklyn by the Wener Amusement Company, in which fifteen players were listed.

Mae Marsh, who is seen to be seen in "Nobody's Child" (Robertson-Cole) a film version of the popular novel, "Mary Cary"

Thomas Meighan's current Paramount picture is "White and Unmarried." Both characteristics are evident from the picture at the left

Second Famous Players' Ball

The second annual ball of the Eastern studio of the Famous Players-Lasky Corporation was held Friday in the grand ball room of the Hotel Commodore. Elsie Ferguson and Wallace Reid led the grand march, and in addition to playing the saxophone, Mr. Reid appeared in the original version of Kenneth Webb's motion picture satire, which was staged for the first time recently at the Actor's Equity Show. In the piece were Thomas Meighan, Alice Brady, Constance Binney, Robert Schable, Reginald Denny, George Fawcett and other well known players.

• • •

Selznick Gets "Justice"

Myron Selznick has purchased the picture rights to "Justice," Galsworthy's play, for the Selznick Pictures Corporation. It is rumored that William Faversham will be seen in the leading role.

Aesop's Fables Modernized

Aesop's Fables have been developed for popular screen use, according to information from Pathe who have made an arrangement with Fables Pictures, Inc., for the weekly release, beginning June 19, of a series of "Aesop's Fables Modernized," in the form of animated cartoons by Paul Terry. The first release will be an adaptation of the fable of "The Goose that laid the Golden Egg."

• • •

First Maclyn Arbuckle Film

Plans are under way for the first of the Maclyn Arbuckle series of pictures, "Squire Phin," adapted from Holman Day's story of that title, to be given special presentation in Boston within the near future and the Producers Security Corporation, which handles the distribution, expects both star and author to attend the opening personally.

Kipling Film in July

"Without Benefit of Clergy," Pathe's film version of the Kipling story will be released on July third. Originally it was intended to issue the picture in May, but this was found impossible, because of the attention to detail required. James Young directed "Without Benefit of Clergy" and Robert Brunton produced the story for Pathe. In the cast are Virginia Brown Faire, Thomas Holding, Evelyn Selbie, Nigel DeBrullier, and Otto Lederer.

• • •

In "Peter Ibbetson"

In the screen version of "Peter Ibbetson," production of which has been started at the Paramount eastern studio under the direction of George Fitzmaurice, the cast which is headed by Elsie Ferguson and Wallace Reid, will include Elliott Dexter, Montagu Love, George Fawcett, Paul McAllister, Barbara Dean and Vivian Oakland.

Neilan Announces Plans

Marshall Neilan who has just finished the picture starring John Barrymore and entitled, "The Lotus Eater," announces that he will confine his activities during the next twelve months, to the production of two big pictures. The first of these productions will take six months to put on and will feature Colleen Moore. In the second one of America's foremost stars will appear, according to the producer's announcement. Marjorie Daw, who has been with Neilan for the past two years, has been released from the organization by mutual arrangement. Miss Daw is now appearing in Marion Fairfax's initial production. "The Lying Truth."

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Florence Vidor with Associated Exhibitors

Announcement is made by the Associated Exhibitors that Arthur S. Kane, Chairman of the Board of Directors, has signed contracts making Florence Vidor the latest star acquisition of that organization. Production will be commenced at once on the West Coast on the first of her pictures and under present plans she will make four of the series in the first year. The Florence Vidor pictures will be made in the studios of her husband, King Vidor.

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Beban Sketch Being Used

Reports to the effect that George Beban's playlet, "The Sign of the Rose" was being used as a prologue to his production, "One Man in A Million," have impelled Mr. Beban to announce that he has given no one permission to use his sketch in this fashion and that he will prosecute any person violating the copyright. Mr. Beban owns "The Sign of the Rose" and has it copyrighted as a recitation, a one act play, a four act play and an eight reel motion picture.

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Three Fox Releases

Fox will release three features next month. One of them is William Russell in "Children of Night," a mystery story by Max Brand, directed by Jack Dillon; another is Buck Jones in a picture made under the working title "The Mediator," written by Roy Norton and directed by Bernard During; and the third is "Big Town Ideas," starring Eileen Percy.

• • •

Society Woman Lends Estate

The first location supplied motion picture producers by New York society women in co-operation with Anne Morgan's Committee for Devasted France is Pigeon Hill, the estate of Mrs. Meredith Hare, at Huntington, L. I., which will be used by Director George Fitzmaurice for scenes in his next Paramount picture, "Peter Ibbetson."

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New Reconstructed Feature

"Youth's Melting Pot," adapted from "Youth's Endearing Charm" is announced as the June release of the reconstructed features published on the state rights market by the American Film Company. Mary Miles Minter is the star of this production which has been thoroughly re-edited and retitled.

FILM STARS RETURN TO STAGE

Many Screen Luminaries Considering Offers for Appearance in Spoken Drama

NEXT season bids fair to mark the return to the stage of many of the leading players of the screen world, according to present plans. So far as can be foreseen, none of them will desert the silver sheet for good, but they will appear in the spoken drama in addition to their work before the camera.

Lillian Gish has been engaged by Arnold Daly (himself a film star) to become a member of the repertory company which he is organizing to open at the Greenwich Village Theatre early in the fall.

Her sister, Dorothy, who has heretofore never been seen on the stage, will appear in a play which is to be tried out in Canada during the summer. James Rennie, her husband, as well as her leading man in several pictures, will also be in the cast.

Pauline Frederick, who has threatened to return for several seasons, seems likely to fulfill her promise in the fall under the management of A. H. Woods.

Mildred Harris, former wife of Charles Chaplin, will shortly make her debut in vaudeville in a playlet written especially for her.

Nazimova is reported to have acquired a play for use in the near future in which all the characters are women. At any rate, her return to the stage seems assured.

Mae Marsh has signed a contract to appear in a new play under the management of John D. Williams.

It is said that May Allison, having completed her contract with Metro, will appear before the footlights before making any further screen affiliations.

Many screen players are at present playing in vaudeville and the legitimate, among them Carlyle Blackwell, Francis X. Bushman, Beverely Bayne, Virginia Pearson, Sheldon Lewis, the Lee Kids and many others.

Almost without exception, these stars have announced their intention of continuing their work in motion pictures.

Sixteen Famous Authors

In the year that has elapsed since the announcement by Jesse L. Lasky that he had engaged a number of famous authors to write for Paramount, the company has entered into arrangements with sixteen world-famous writers. They are: Arnold Bennett, Joseph Conrad, Sir James M. Barrie, E. Phillips Oppenheim, Avery Hopwood, Robert Hichens, Henry Arthur Jones, Cosmo Hamilton, Harvey J. O'Higgins, Edward Sheldon, Samuel Merwin, Dr. J. A. B. Scherer, Sir Gilbert Parker, Elinor Glyn, W. Somerset Maugham, Thompson Buchanan, Rita Weiman and George Pattullo. These are in addition to a staff of writers including Jeanie Macpherson, Olga Printzlau, Byron Morgan, Elmer Harris, Frank Condon, and others who are working in Paramount's studios.

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New Theatres for Seattle

Arrangement is made of two new motion picture theatres for Seattle. One is to be erected by the Puritan Theatre Company, at the corner of East Forty-fifth and Brooklyn avenue. The other is to be erected by the Stadium Theatres Corporation on University Way, near East Forty-fifth street. Both theatres are expected to be completed by September.

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Booking "Ne'er Do Well"

Lee Goldberg, of the Big Feature Rights Corporation, Louisville, has has advised Robert W. Priest, president of the Film Market, Inc., that he had booked "The Ne'er-Do-Well" at Keith's National, Louisville, and that the present version is far better than the original, the new titles making it comparatively a new feature suitable for any first run.

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George Archainbaud Weds

George Archainbaud and Catherine Johnson, formerly a motion picture actress, were married Wednesday, May 18th. The couple will reside in the film colony near Mamaroneck, where Mr. Archainbaud has leased a house.

Pen and Ink Cartoons

A series of pen and ink cartoons has recently been acquired by C. C. Burr, president of Affiliated Distributers, Inc. They will be released in split reel form, each accompanied by a Rollin Lester Dixon scenic poem. The first one, scheduled for release in the early autumn, is titled, "Mr. Ima Jonah's Home Brew," and is followed by "Blue Water," a story of cod fishing.

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Crane Loses Case

James L. Crane, actor, and husband of Alice Brady, lost an action in Circuit Court in Springfield, Mo., to recover $132,000 rental from property inherited from his former wife, Mrs. Blanche Stittler-Crane who died in 1915. The suit grew out of a dispute between Crane and the heirs of Mrs. Elizabeth Stittler, mother of his former wife, concerning the income from a ninety-nine year lease.

• • •

Mae Marsh Returns to Stage

Mae Marsh has signed a long term contract with John D. Williams for her appearance on the spoken stage. Miss Marsh left the stage some years ago for her first appearance in motion picture plays. It is understood that if occasion arises, she may appear in special D. W. Griffith pictures without interfering with her performances in the theatre.

• • •

"Ten Nights in a Barroom"

Oscar Apfel's first independent production, is "Ten Nights in a Barroom." Mrs. L. Case Russell wrote the scenario. John Lowell plays the leading male role and Mrs. Charles Mackey the principal woman's part.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 938, 939, 940 and 941 of this issue.

Directors—XVI

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Examining with pleasure scenes from her first independent film, "The Lying Truth"

Violinist at the Capitol

The personal appearance of the celebrated American violinist, Sascha Jacobsen, distinguishes the excellent musical program at the Capitol Theatre this week. Mr. Jacobsen is the second of the prominent concert artists whom S. L. Rothafel has succeeded in enlisting in the interests of motion picture presentation. Mr. Jacobsen will appear at the four de luxe performances each day playing the tuneful and colorful "Gypsy Airs," by Sarasate and several shorter encores. His engagement at the Capitol will mark his last appearances in this country for two years, during which time he will tour England and the Continent.

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At Rivoli Next Week

Thomas Meighan in "White and Unmarried," a Paramount picture directed by Tom Forman, and adapted by Will M. Richey from the story by John D. Swain, will be the feature film attraction at the Rivoli theatre during the week of May 29. Jacqueline Logan, Grace Darmond, Walter Long, Lloyd Whitlock, Fred Vroom, Marion Skinner, Georgie Stone and Jack Herbert are in the supporting cast.

• • •

Washburn with Beaumont

Harry Beaumont Productions Company will feature Bryant Washburn in six stories a year, most of which have already been selected and are on the order of "Skinner's Dress Suit," by Henry Irving Dodge, in which Mr. Beaumont directed Mr. Washburn for Essanay several years ago. No distribution plans have been made.

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Goldwyn Buys Story

Goldwyn announces the purchase of "Grand Larceny," the Albert Payson Terhune story which lately appeared in one of the big magazines. It will be produced in the near future.

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"Dream Street" in Frisco

"Dream Street," Griffith's big picture is scheduled to open at the Curran theatre in San Francisco on May 30.

Oppose New Fire Law

Under the leadership of William A. Brady, President of the National Association of the Motion Picture Industry, the film interests are vigorously opposing an ordinance now pending before the New York City Board of Aldermen, the passage of which it is said would drive many exchanges, studios and laboratories out of the city. Building requirements are called for in the proposed measure which would necessitate the complete reconstruction of expensive work in connection with the storage and handling of film—work that has already been done with the approval of the Fire Department.

• • •

Maine Society Sees Film

The Associated Exhibitors production, "The Rider of the King Log" was seen by a distinguished audience at the special premiere of the picture in Aeolian Hall, under the auspices of The Maine Society of New York. Fifteen hundred invited guests, most of them natives of the state in which the picture was taken, were in the audience. Frank Sheridan, Richard Travers, Charles Slattery and Irene Boyle are in the cast. Governor Percival Baxter, of Maine, made a special trip to New York with members of his staff to attend the showing.

• • •

New Gareth Hughes Picture

Metro's fourth producing unit has gone into action at the company's Hollywood studio with the arrival from New York of George Baker and his assistants.

Mr. Baker brought with him a script for "The Hunch," from the story by Percival Wilde.

Before leaving New York, it was agreed that Gareth Hughes should play the leading role in the picture. Selection of other members of the cast was begun immediately after the arrival of the director.

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More Van Loan Stories

H. H. Van Loan, since his return home from New York, has completed the stories he contracted to write during his stay in the East, and has also finished and sold two additional original stories. The first of these is "The Trail of the Stars" starring Earle Williams. The second story is titled "Fightin' Mad" and stars William Desmond, who is using it to inaugurate the productions of his own company.

• • •

First Barthelmess Story

Richard Barthelmess has chosen his first story to be filmed for Inspiration Pictures. It is "Tol'ble David," by Joseph Hergesheimer. D. W. Griffith originally bought the motion picture rights to this story and planned to feature Mr. Barthelmess in it. Charles H. Duell was able to buy the Hergesheimer story from Mr. Griffith, and Edmund Goulding is now adapting it.

• • •

Schildkraut with Griffith

Joseph Schildkraut has been engaged by D. W. Griffith to appear with Lillian and Dorothy Gish in his forthcoming production of "The Two Orphans." He will be seen in the part originally intended for Richard Barthelmess. Charlie Mack and Emily Fitzroy are also to be in the cast.

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DOLLARS AND SENSE

By INVESTOR

Who Tells of Market Conditions and Offers His Services to Mirror Readers

INVESTORS who have been purchasing high coupon bonds of all kinds must have noticed that almost all of these securities are "callable," that is, the issue can be retired before maturity at a premium. For instance all the Norwegian Bonds are callable at 110 or thereabouts and the Standard Oil Bonds are callable before maturity. A company in as strong a position as the Standard Oil Company will surely not be willing to go on paying 7% for money if money rates are normal along in 1928 and it is probable they will call their bonds so that an investor who thinks he can hold his bond until maturity date may find it redeemed at an earlier date and find reinvesting his money to bring in 7% again, a rather expensive process for if money rates are normal seven years from today high coupon bonds will be selling at a premium.

Therefore an investor should be careful to include in his list of high coupon bonds some that are not callable, some securities that cannot be taken away from him. With this in mind the new French Government 7½% bonds have a value that is apparent. Here is a twenty-year non-callable bond selling at 95 on a slightly better than an 8% basis. For the first five years $750,000 a month are retired by a Sinking Fund that operates from July of this year and buys bonds in the market so long as the price is under par. This feature will stabilize the issue from the start. Recently, so many new issues have been coming out that investors have been apt to complain that their purchases of new issues show a decline in price a few weeks or month later—and the complaint has a good deal of justification. But with this heavy Sinking Fund feature for the first few years I do not expect to see a depreciation in the price of these new French Bonds and after 1926 for fifteen years the investor will receive 7½% a year with no possibility of the bonds being called. I think, for these reasons, this is the most attractive Foreign Bond on the market today.

Another non-callable Bond is the Government of Newfoundland 6½% fifteen-year Gold Bond, due in 1936 at 93¾ to yield 7.20%. The total per capita debt of Newfoundland is but $190, compared with $275 per capita debt of Canada, exclusive of Provincial and Municipal funded obligations which are not inconsiderable.

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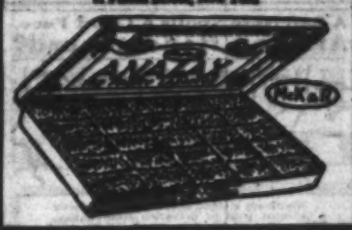

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Strutt.....Billy Williams
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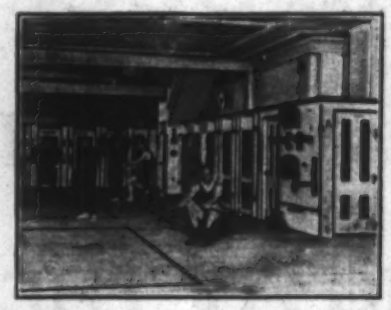

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Dramatic Mirror and THEATRE WORLD

Published in New York by Dramatic Mirror, Inc. at 133 West 44th Street. Phones Bryant 5189-5190

H. A. WYCKOFF, President — S. JAY KAUFMAN, Editor-in-Chief

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June 4, 1921. Vol. LXXXIII, No. 2216. $3 a year. Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920, by Dramatic Mirror, Inc. Add 75c. for postage west of Mississippi River, $1.50 Canada, $2 Foreign.

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